

# The School Musician

BAND AND ORCHESTRA

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RESOLUTIONS

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(74)



# Will You, Too, Be a Champion a Year From Now!



Lawrence Hanson, of Minneapolis, Minn., winner of national Saxophone Championship.

WHO would have suspected, a couple of years ago, that any one of the boys and girls whose pictures appear on this page, would today be honored with the title of Champion. Who would have thought that these youngsters possessed latent musical talent, which when properly developed, would carry them to city, state and even national prominence. They are just ordinary boys and girls of the average American type. A couple of years or so ago, many of them displayed no more musical ability than you—perhaps not as much. But they were given the opportunity and met with success.

There is no doubt that there are thousands of boys and girls in the United States who, if given the opportunity they are entitled to, would develop into musical geniuses. All it requires is "the will to do" and the opportunity to do it.

In saying "the will to do," we mean the desire—the ambition to really be somebody. To succeed and gain public favor. If you possess "the will to do" your parents, if properly approached, will have confidence in you and will provide the opportunity by giving you an instrument that will enable you to develop your talent quickly—they will place in your hands a Buescher True-Tone Instrument—THE MAKER OF CHAMPIONS.

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Carl Spear won first honors in the school bass players contest.



Harold Shipman, winner of Montana State Championship for Cornetists.

Howard A. Wessling, Fort Thomas, Ky., winner Cornet Contest, Kentucky H. S. Tournament, Lexington.

Champion Trumpet Soloist—that is the title Clarence Mills, Blackwell, Okla., won with his Buescher Trumpet.



John Lineberger, Shelby, N. C., winner Trumpet Championship State of North Carolina, with his Buescher Trumpet.

Harriet Wyatt, Plummer, Ida., was awarded State Cornet Championship by Idaho Federation of Music Clubs.

Charles Rosner, winner of Saxophone Championship in the Chicago High School Contest, with his Buescher Saxophone.





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**FRANK MANCINI**

*Director of Bands and Orchestras, Modesto, Calif., Public Schools.*

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Read on page 35 the story of Mr. Mancini's extensive work in Making America Musical.



# The School Musician

BAND AND ORCHESTRA

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EXECUTIVE and EDITORIAL OFFICES

Room 1710, 75 East Wacker Drive, Chicago, Illinois

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## The Little Music Master's Classroom

BEFORE calling the class to order, the Little Music Master desires to extend to all his pupils heartiest wishes for a prosperous and happy New Year.

It may seem somewhat difficult to many of us to adjust ourselves to the requirements of the Classroom after such a delightful vacation of merriment and feasting but we must not break our resolutions for the New Year to buckle down and get all we can out of our Classroom.

Our lesson for this month contains illuminating facts on the derivation and various steps in the development of notation which should clarify your conception of note-value. After studying it thoroughly—answer your questions:

*Why were "neumes" unsatisfactory, and how was the condition remedied?*

*Who wrote "Ars Cantus Mensurabilis" and what did it establish?*

*What was the "perfect rhythm"?*

If there is a certain subject on which you need enlightenment, The Little Music Master would like to know of it and he will discuss that subject at our next Classroom session.

On page 30 you will find an explanation of any question above which you failed to answer.

This department will be a regular feature of

The School Musician

Turn to page 47 NOW and Mail your Subscription

*All of us kids  
at our house . .*

*Wish all of you kids  
at your house . .*

**A Happy  
New Year**



# The Editor's Page

## On Musical Discrimination

IN THE modern development of commercial and "canned music," there is likely to be overlooked the educational value of personal musical study. And by that we do not mean the training of fingers to touch certain keys at a certain time for a certain duration. That simply is co-ordination of eye, mind and finger, and is not essentially aesthetic.

But a far greater education may come from musical study when one comes to the time when tonal discrimination and understanding of musical aesthetics is concerned. By far the greatest thing that music has to give to the human being is the appreciation and enjoyment of beauty. Without this latter feature, life is an arid plain. With the aesthetic side of mind developed, one sees and hears new beauties continually through life.

With a reasonable amount of musical study the young person can arrive at the point where he can distinguish good music from poor music, harmony from discord, musical beauty from ugliness. And the tendency is for this discriminatory cast of mind to extend to other features of aesthetics, though it is true that good taste in music may be developed in some persons without parallel development of equal discrimination in the other arts.

## Novelist Chooses Gilbert Ross as Subject

ANZIA YEZIERSKA, the well-known novelist, author of "Hungry Hearts," "Salome of the Tenements," and other popular successes, is at work on a story based on the life and achievements of Gilbert Ross, the young American violinist. Miss Yezierska recently visited Madison, Wisconsin, for the purpose of meeting Mr. Ross' father, Professor Edward A. Ross, head of the sociology department in the University of Wisconsin. While there, she heard Mr. Ross play. Enraptured by his artistry and enthusiastic over the fictional possibilities of his career as a child prodigy and as an artist famous on two continents at the age of nineteen, she decided to write a story around him. When completed, the tale will be syndicated in a number of newspapers before its publication in book form.

## Seeking New Nuances in Old Composers

"WE have grown so accustomed to think of the older classical music as pure—that is, devoid of intellectual content—that it is a surprise to find that the opposite is the truth," declares Anton Rovinsky, pianist and composer. "In a search for new nuances in the old writers, I have gone back to the ironies prevailing during the 16th and 17th centuries, when a musician was a super-being in a spiritual sense. How right my friend, the Abbe Dimnet, was when he said that there may be more ironic philosophy in a Couperin minuet, succinctly expressed, than in an entire Wagner opera. Surely, in this age when machine-like jazz is competing with post-romanticism, there can be found a new gamut of emotions expressed in some of the musicians antedating Bach. It was to further our knowledge of these neglected men that I founded the Old World Trio of Ancient Instruments with Maximilian Rose and Joseph Emonts as my associates. It may be paradoxical for a modernist like myself to be shaking the dust from old music in quest of modern nuances, but I discover them nevertheless."

## "The Weeping Muse"

IN an advertisement that has been appearing of late in many of the leading publications, the American Federation of Musicians touches upon one of the acute problems of the machine age.

"Is modern industrialism about to deal the art of music the saddest blow of its history?" An arresting question, to say the least; and the advertisement continues:

"To blame machinery as an instrument of decadence may seem startling, but it is true that machinery in the form of canned music is elbowing real music out of motion picture theaters, thus denying to the masses the cultural influence of a fine art."

Selfish in its purpose though this advertisement—like most advertisements—may be; selfish in its aim to protect the interests of the Federation membership; the problem is nevertheless a serious one. For the synchronized film, with its "canned" accompaniment has displaced a great many musicians from the motion picture pits. Sometimes we wonder if art is any longer art, or if its spirit, alas, lies crushed and broken; lost entirely under the ever swelling "quantity-of-production" pile.

And just at this celestial moment, Old Man Practical walks in and—we must agree—there is an insatiable demand in this age for excitement, a demand that finds its greatest mass satisfaction in the movies. And yet, that tired worker, finishing his day at the machine in the giant manufacturing plant; rattling home in his mechanical horse and buggy; gulping a dinner of machine-made foods; rushing off again to the movie palace where the only effect he really sees or hears is accomplished by grinding wheels, that man we say is losing much of life. We think he is losing the very finest things in life.

There was a time when the art of the stage was brought, occasionally at least, into almost every town and village as the traveling companies worked their way over well worn opera-house routes. Today the drama is almost a lost art to thousands except as they see it in pictures. Is it barely possible that the great masses of us are about to lose our musicians, likewise? Could such a catastrophe befall our wealthy land?

"The Weeping Muse" is something more than a clever caption for an advertisement; more than an allegorical figure mourning a broken lyre. The weeping muse may be a symbol of the hard and bitter age in which we live; it may be the shameful mark of our artless, godless, speed mania, lived so swiftly that only machines can produce abundantly and rapidly and cheaply enough to satisfy our gluttonous desires.

The old arts and crafts are going. The precision of the machine turns out products by the tens of thousands—and few care for the unique, but laboriously produced things made by the hands. The machine produces music, and few care for the warmth of personal contact with the musicians. The piano in the home, with its circle singing the old songs, is replaced by the phonograph or the radio bringing the masterpieces of jazz out of a box.

It may all be inevitable. It may be that the pace of an industrial age has no time for the old-fashioned things. But if this is so, there are many who will be found beside the disconsolate muse, mingling their tears with hers.

*Equal in the drill and letter formations to some of our famous college bands, is said to be this band of Benton Harbor High School. Karl W. Schlabach, Supervisor, in insert.*



# Drill “Writing”

ONE of the best ways for a band to place itself on display is by way of the “march,” and nine times out of ten, those spectators who could never be inveigled into attending a concert of good music, will feel the chills run up and down their spines when they see you parading down main street and forever after they’ll tell the world, “we have some High School Band.”

And that attitude doesn’t hurt a bit. There’s a great thrill in hearing the fanfares of brass and the shrill of reeds when a good band swings down the avenue; but notice, we say “swings”, not “straggles.” The band can be a big part of the show at football games as well as on parade and, with Big Ten ideas creeping into the

How to become expert in letter and word formations is told by words and diagrams in this article

By KARL W. SCHLABACH

average sized High School, the opportunities to put the band on display are greater than ever. Most bands play about eight football engagements every autumn and these grand-stand chances cannot afford to be fumbled. Any musician—or director—who sneer at the marching band as being unmusical, is making a grave mistake, or either is ignoring a large crowd of

people who could be giving him generous support.

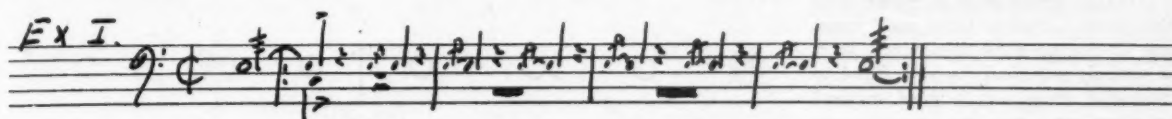
The size of the band is of minor importance because, thirty musicians, properly trained in the principles of the march, will make a better impression than seventy who are at a loss to know what to do next, who cannot keep in line and who know absolutely nothing about parade appearance.



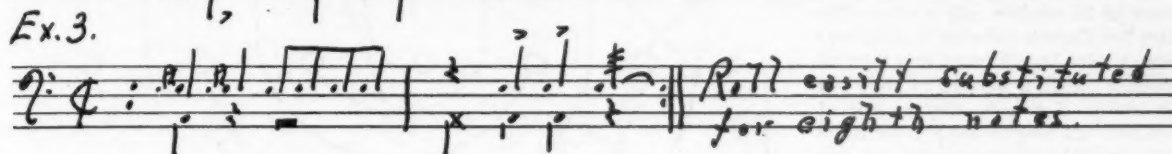
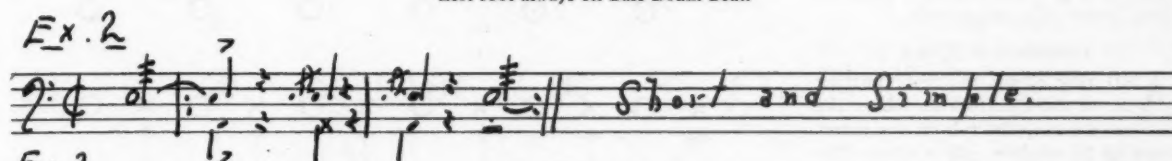
The best way, we have found, for a band to learn to march is to go out several times without instruments. You then pay attention to nothing but keeping in line and putting down the left foot all together on the correct beat, and, as hard as you can stamp it on the ground. Right here we bring in the watchword of the march, "The Guide is Always Right." If the right guide jumps over the moon, his line should stay with him. These two fun-

straight as the spoke in a wheel and then *half stepping* away as the next rank repeats the performance. The mechanics of this turn are simple, and while it is a slow maneuver, presents a very impressive appearance. Here is a chance to indulge in a little friendly rank-competition: see what rank can make the best turn, hold the line and still keep in step. On this drill the drum major must hold the front lines back a little so that the spacing

examples, and remember, the simpler they are the easier it will be for the novice to find the correct beat for his left foot. About this time the various ranks will have the turns well in hand and you are ready to pick out the poorest marchers and form an awkward squad. These men can all be put in one rank at the rear of the band, in charge of a good right guide and drilled until they can hold their places in the regular ranks.



Left foot always on Bass Drum Beat.



damentals will keep inexperienced marchers pretty busy for a while, especially if the tempo of the march is set where it should be, between 126 and 130. A slow marching band has no kick and the correct tempo might as well be placed in the heads (and feet) of the marchers at once. Besides that, it is much easier to keep in step at the faster pace.

The first maneuver to be learned is the simple turn, in which one man holds the pivot and the rest of the rank turns to right or left, always keeping the guide right and endeavoring to keep the "rainbow effect" out of the line. All pivot men must march up to the same spot for this turn, the rank then goes around, keeping as

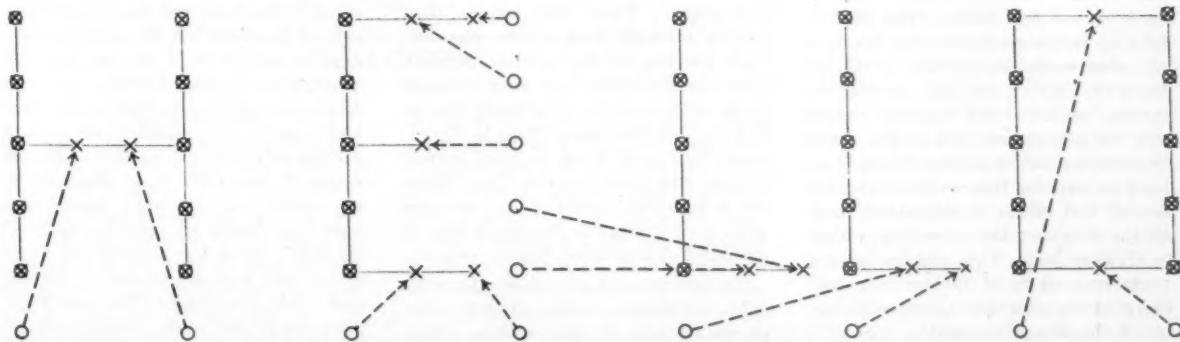
between the ranks will be the same by the time the last line has turned. After spacing and adjusting themselves, the band *half-steps* until the drum major signals, and then steps out.

When these rudiments of the march have been mastered, we take out the drums and, setting the correct tempo, march, paying strict attention to keeping in step, keeping in line, and executing the fore-mentioned simple turn. We find it is best to stick to one certain marching rhythm on the drums, and, while most bands use the old boom, boom, boom, boom, a variation of that will add more individuality to your particular band. Following are several street rhythms that serve as

#### Get That Strut

HERE also, is where we start to develop what we will call, for lack of a better name, "snap" which merely means moving with precision, heads up, absolute silence, swinging the body, and really marching not just walking in time to the music. In other words, strut a little.

Up to this time all of our interest in marching has concerned the rudiments of outdoor work. Let's take a look at what ought to be going on indoors on the regular rehearsal days. First, it is up to your director to pick good street marches—marches that have good moving parts for the front lines of brass and yet are not too difficult for these young bandsmen. In



This is a marching formation. The first two ranks march out from regular formation and form the "H"; then the "E"; then the "L"; the second "L" and then the "O." In this formation the letters should be long and narrow to present the right perspective to the stadium. Forty-eight boys.

street marches favor the brass, especially the trombones; it sounds good and sure looks good. Nothing sounds sillier than a band marching down the street with the man-sized trombones playing a measly peck horn part. About ten years ago I had a good old bandsman tell me, "Son, there should be no difference between concert marches and street marches, a good band will play them all the same." I still believe he was wrong.

Another great help is memorizing the music. Two or three good tunes are all you need for the march, so it is entirely practical for your band to memorize these. It is good musical training, gives you one less thing to think about, and once again, improves your band—the appearance.

#### Co-ordination Needed

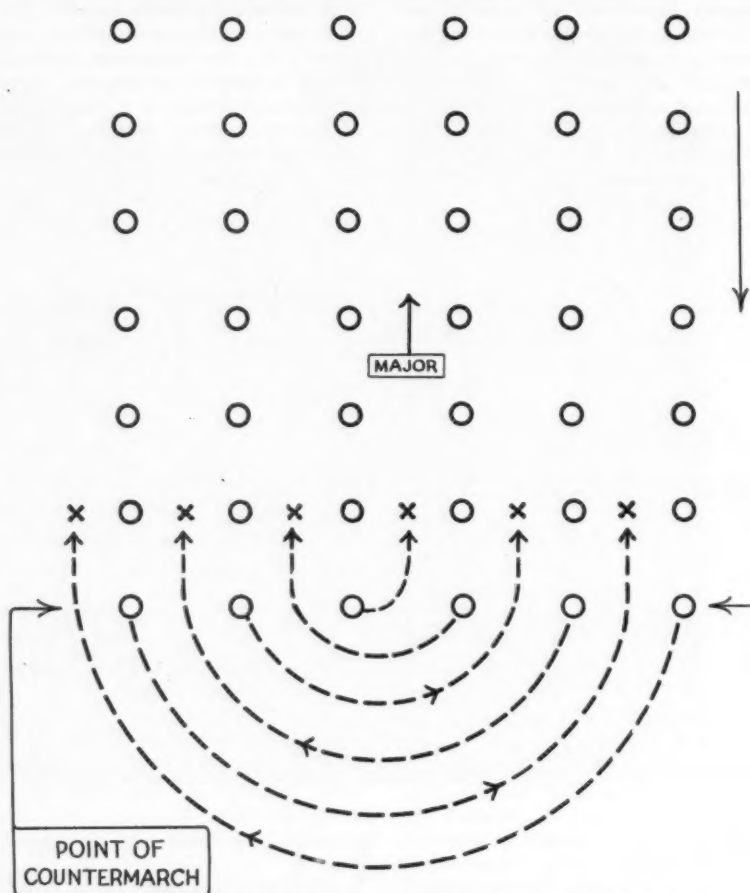
AND now comes the test; putting all of these factors together: the cadence, the step, the roll-off, the turns, must all be resolved into a whole. The first few times it looks as if all of your efforts have been in vain, and then all at once comes a perfect roll-off, you all hit the first note, and wonder of wonders, all keep in step. Soon there is the thrill of seeing a good pivot, one rank turns without bowing in the center, then another, and from then on it is just a matter of keeping in shape. So we have the rudiments and the worst is over, but a mass of detail then comes up before we can go ahead and do our letters and drills. The carrying of the instruments, the swing of the body, the angle of the caps, the press in the uniforms, all this makes your band a better marching outfit. This should be the work of one person. Elected by your band organization, he is responsible for all of this detail. We call him the "Captain" and the office is one of the most coveted in the band.

#### Now! Some Drills

SO WE hope now that our band (at least here on paper) can actually march, has acquired "snap" and is ready for a few drills. The first to take up is the countermarch, for it is the most useful maneuver, outside of the turn, that we can find. It consists merely of the band turning wrong side out and facing back in the direction from which it came. There is no need to explain this well-known maneuver, but this is a suggestion; have all the files turn the same way, either to right or left. This absolutely prevents any clash of instruments and there is no need for adjustment between the files afterward.

The regular countermarch, however, turns your band wrong side out and puts the right guides on the wrong

### The "Folding Line" Countermarch

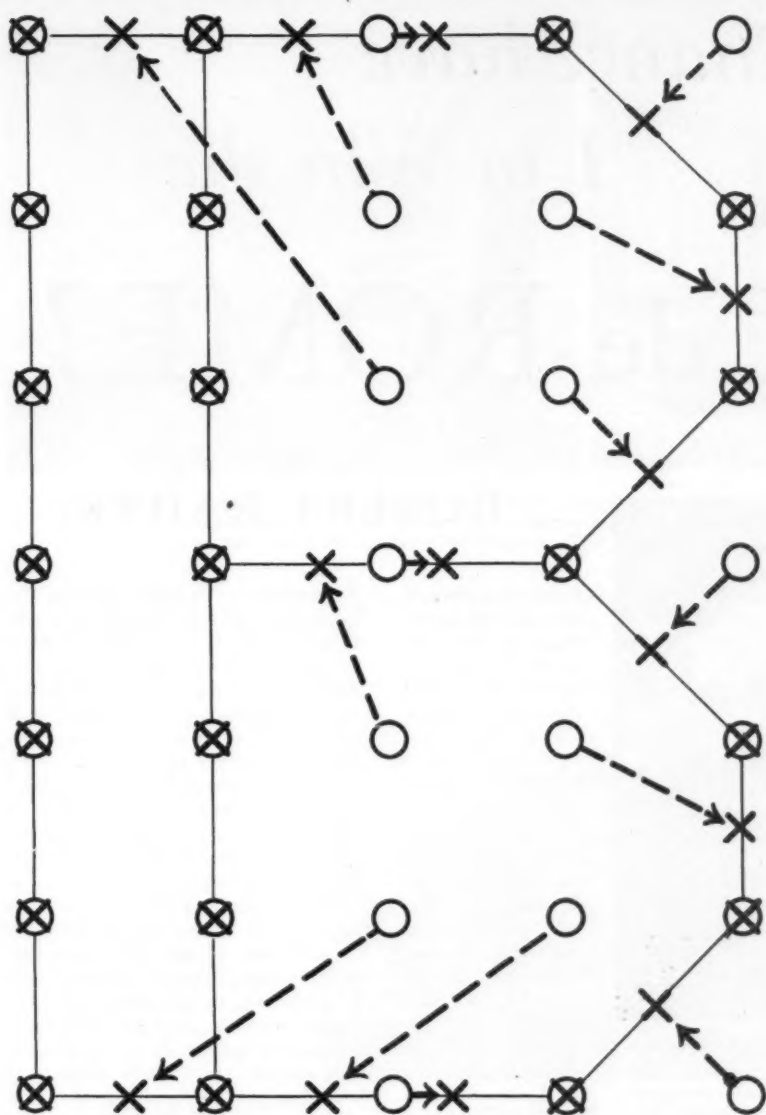


In this diagram, as in all others, the original rank-formation is indicated by the circles. X marks the spot to which the player has advanced from the first rank, as indicated. Each rank continues the march forward to the point of counter-march and then follows in the footsteps of the first rank which in the meantime is now forward-marching in the opposite direction.

side of the rank so we can use a drill that, for lack of a better name, we will call the "Folding line Countermarch." Each rank as it comes to the point of countermarch, breaks in the middle, the halves marching toward each other with the inside men holding the pivot. These two halves then march *through* each other, the left half passing to the outside of each corresponding man and back through their respective lanes between files to the rear of the band. This is flashy, easy, and your band is then turned around and right side out. Color bearers and guards should always use this drill, as it keeps the American flag to the right of any other flag or pennant.

Particular care should be taken in field entrances when playing for games or out of door affairs. Any band can march directly onto the field but if you can devise a novel way of entry the fancy of the crowd is cap-

tured at once. Entry from the side or end, single file with a right or left face into line is easy and effective; so is the double file and into line. We use many times a split entry, especially when coming on from the end. The first rank marches up to a certain point, right faces and *files* to the right side of the field, left faces and marches as a rank at half step up the field. The second rank marches up, left faces, and *files* to the left of the field, right faces and marches as a rank up the left side of the field. So the ranks of the entire band alternate to the right and left until finally you have two bands on opposite sides of the field. At a signal from the drum major they face center, march toward each other, shuttling so that each rank takes its proper place; another signal they face front, adjust the files as to spacing and straightness, roll-off and play.



The formation of letters is one of the most interesting and spectacular features of the drill and a great hand-clapper. This chart, as you may have guessed, shows how to make the letter B. Block design for thirty-five boys.

chart. One more detail, the men must *Turn and March* to their places and not back into them, even if the move is only one step. At the end of this letter formation, play, preferably a school song, and then move directly to another formation while playing. All letters should be made from regular formation at first and then after the positions are fixed the men can move directly from one letter to another. When a workman squares up a board he keeps what is known as a *working edge*. So with our letters; one rank or file should remain stationary and the rest adjust themselves to it.

Moving into formation by line is really only practical for bands of fifty, or more, pieces, because it requires nearly all double line formations with this exception: letters or words that are composed chiefly of vertical lines; that is, vertical to the stadium. In this case the letters can be long and narrow because a line of five men vertical to the onlooker appears fuller than a line of five men parallel. For instance, the word "Hello". Seven lines are vertical and will require only about five or six men to the rank while the parallels must be filled in closer together; if not with many men, at least standing close. If you ever use this formation, be sure you have enough men for the "O" and not just enough for an exclamation point. With a band that numbers seventy-five or a hundred pieces double line letters are preferable and they can be formed right on the march, going into position by ranks or parts of ranks and thus keeping the various instruments together. This is the hardest of all drills and really something of which to be proud when accomplished by your band.

And last but not least, the heart of any good marching band, a good Drum Major. Pick him for size, looks, or strut if you will, but be sure he is not muscle bound from the ears up. A drum major who can think, who can manage in odd situations, and best of all, who can really drill a band is worth a dozen high kickers. Of course, he must have appearance to some extent, but the best looking drum major in the world cannot manage fifty, a hundred or a hundred and fifty men if he does not have a good head on his shoulders.

(Another Chart on page 37)

## MAJOR

## COLORS

### Forming Letters

THERE are two ways in which letters can be made, the first by individual placement at a standstill and the second, moving into position by lines on the march. It does not require a large band to form letters, but of course, a small band must use single lines and smaller letters while a large band enhances the effect by the use of double lines. I cannot stress too much the use of a chart in drilling

the band for letter formations. Each move should be worked out with care on paper and then given to the band. Every man can get his particular move from the chart, then when the band is placed in position for the formation he knows where to go. Of course, there will be minor adjustments to be made, gaps to fill, corners to be rounded off (as in the B), lines to be straightened, but the major portion was cared for when the moves were drawn on the

# What Chance have I to Win the PRIX de ROME?

By  
ROBERT RAHTE

**A**CROSS the Atlantic, in sunny Italy, is the American Academy in Rome, its beautiful wrought-iron gates open wide and beckoning with priceless opportunity to every ambitious school band and orchestra musician.

Three years intensive study, work, composition—under ideal conditions and amid surroundings that mother achievement—all paid—is your heritage if you win the scholarship. The competition is open to you, as long as you are unmarried and under thirty. Like the new mode of free instrumental instruction in public schools, this is another of the golden apples of American Citizenship. Win the Prix de Rome and your dream of a musical career comes to life.

"But tell us! What is this jeweled scholarship, and where and how may it be captured? And tell us too, what chances have we—school musicians—of winning the Prix de Rome?"

Well, if you want to be exact; if you have been cramming for a Math exam you want to practice your knowledge of percentage (while you still have it) perhaps your chances, individually, will get lost somewhere



**NORMAND LOCKWOOD**  
*who won the Prix de Rome in 1929 with his "Odysseus" which was played at Interlochen last July by the National High School Orchestra.*

along way back of the decimal point. And yet, the unqualified opportunity is there, just the same. One fellowship is awarded each year. And it is quite a logical proposition that many of those upon whom this blessing shall fall in years to come will be able to recall their early musical starts in the ranks of the School Band.

School bands and orchestras, the very organizations to which you belong, and hundreds of others like them

are moulding the minds of tomorrow's music masters. Among the kindergarten tots of now are the composers, artists, critics and musical writers of the very near future. You do not have to be born a genius. You have to be born a worker if you are to succeed at anything, including music.

But to get down to the facts of our story. Read these details before you nominate—or defeat—yourself as a candidate. And remember, you stand and start today with an equal opportunity with each and every one who will come out winners in the next number of years it will take to put you out on the count of thirty.

The Frederic A. Juilliard Fund, the Walter Damrosch Fund and the Horatio Parker Fund each provide for a

Fellowship every third year—a Fellowship in Musical Composition with a stipend of \$1,500 a year. Fellows in musical composition receive residence and studio at the Academy without charge, and a yearly allowance of \$500 for traveling expenses, with opportunity to visit the leading musical centers of Europe. The Frederic A. Juilliard Fellowship is to be awarded in 1930. This Fellowship was awarded three years ago to Alexander L. Steinert.

The Juilliard Fellowship competition is open to unmarried men, not over 30 years of age, who are citizens of the United States. The award will be made only to a musician of exceptional promise already thoroughly trained in technique, and the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard.

The term of the Fellowship is for three years, but all awards are upon the condition that you comply with the rules and regulations of the Academy and that your work shall be satisfactory to the Director and the Committee on the School of Fine Arts. Should the work of any Fellow be deemed unsatisfactory by the Director or by the Committee on the School of Fine Arts, the Committee has power to terminate your appointment, and you will not be entitled to receive any portion of your stipend after, except \$200 allowed for traveling expenses to New York.

You must report in Rome at the Academy on the first day of October following your appointment.

It was Normand Lockwood, of Ann Arbor, Mich., well known to all who





Left—The Music Room of the Academy in Rome where concerts are held by the Fellows. Right—A studio of one of the Fellows (this one was occupied by Leo Sowerby when he was a Fellow at the Academy). These two rooms are in the Villa Chiaraviglie, the residence of Professor Felix Lamond and home of the Department.

attended Interlochen last summer, who won the Prix de Rome in 1929.

Mr. Lockwood is 23 years of age. In his early years he studied piano under his uncle, Albert Loekwood, orchestration under his father, Samuel P. Lockwood and theory under Otto J. Stahl and Earl V. Moore in the University School of Music at Ann Arbor. In 1923 he studied under Ottorino Respighi in Rome, and for the following three years he was a pupil of Mlle. Nadia Boulanger in Paris. Last year he received honorable mention in the Rome Prize competition in musical composition.

His compositions include about 15 short piano pieces, a piano Sonata, several songs with piano accompaniments, three songs for soprano and string quartet, a trio for tenor, flute and bass flute (performed in Paris), several pieces for small combinations of woodwind instruments, a quintet for four woodwinds and horn, two string quartettes, Overture for string orchestra, "Dirge" for full orchestra, "Drum-Taps" for mixed chorus and orchestra, "Odysseus" for large orchestra.

The last mentioned was given its debut at a pair of regular subscription concerts in Chicago under the direction of Frederick A. Stock, and was performed in part at the May Festival at Ann Arbor in 1929. It was this suite "Odysseus" that won the Fellowship for him. To assist the jury in determining the award, the

piece was performed before them by the orchestra of the Institute of Musical Art in New York.



The Main Building of the Academy.

The members of the jury of award were Walter Damrosch, chairman, John Alden Carpenter, Richard Aldrich, Edward B. Hill, Leo Sowerby and Deems Taylor.

"I have been competing for the Prix de Rome since 1925" writes Mr. Lockwood in a recent letter to THE SCHOOL MUSICIAN. "And," speaking again of his "Odysseus," he continues: "the last performance of it took place at Interlochen, Michigan, by the National Orchestra and Band Camp under the direction of Joseph Maddy, last July. Express my keen delight in the work of this organization, which tackled the very difficult piece with an idea of the spirit in which it is to be performed."

Some really fine things come out of each year's work at the Academy, and

the scope is comprehensive—to say the least.

Take the annual report of the Music Department for the year ending September 30, 1928.

The three Fellows in residence during the year were: Walter Helfer (Walter Damrosch Fellow); Robert L. Sanders (Horatio Parker Fellow); and Alexander L. Steinert (Frederic A. Juilliard Fellow).

Helfer's work for the year comprised a Sonatina for piano and violoncello, a Scherzino and Sonatina for piano, a Serenade for tenor voice and piano, and a setting for a *cappella* chorus, five voices, of Psalm XIII. He also orchestrated his suite of five pieces.

Sanders devoted much time to choral writing. He composed a setting of (a) "The Lord's Prayer," (b) Psalm XXIII for four-part chorus, and (c) "Benedictus es, Domine," from the Liturgy of the Protestant Episcopal Church. His other works were a Sonata of three movements for piano and violin, a piano piece entitled "Promenade," and a suite of four movements for full orchestra.

Steinert's compositions were a trio in three movements for piano, violin and violoncello, and a choral work, "Hymn to Diana," words by Ben Jonson.

And so you see, there is work to be done if you are to win the Prix de Rome, before you are thirty. All you can really boast of so far, is the foundation for a musical career. What are you going to build on that foundation?

# LOHENGRIN

*"Its Prelude among the Most  
Exalted Music in the World"*

B Y E D I T H R H E T T S

THE name of Richard Wagner instantly reminds one of that grand train of operas—"The Flying Dutchman," "Tannhauser," "Tristan and Isolde," "Die Meistersinger," "Parsifal," "The Ring of the Nibelungen," and "Lohengrin." Wagner is the wizard who called out of the past that vast company of gods and goddesses, giants, knights, and heroes, and made them live again in his great music dramas. Evoked by his magic, they pass before us: Wotan, king of the gods, and Brunnhilde, who rode through the skies with her Valkyrie sisters carrying the souls of the heroes to Valhalla; Siegfried, the fearless; Hans Sachs, the cobbler; and Senta, the loving maiden in "The Flying Dutchman."

Wagner's boyhood was quite different from that of any of the other great musicians. When he was a child his widowed mother married an actor. The step-father was so fond of Richard that the boy was permitted to spend a great deal of time with him in the theater. Of all the boys and girls who loved to "play show," few have the chance to live with actors and actresses in a real theater, with a stage and scenery.

Having a great dramatic talent, it is no wonder that Wagner wrote many plays while he was yet a boy. These were not characterized by simple themes, but abounded with thrilling plots; and it is said that, in one of his boyhood plays, he killed off 42 characters, having to bring some of them back as ghosts in order to

finish the play. As he grew older he became wonderfully educated in music, so it is not to be wondered at that, with such great command of the drama and of music, little Richard grew to be the greatest reformer of operas and the founder of the Music

scenery, the dancing—all must have their places and contribute to the perfect whole."

That he might secure this unity, he wrote his own words (the librettos) for his operas. He made his own drawings for the scenery, and regarded no detail as too unimportant for his attention. In accordance with this idea, he made his orchestra a very outstanding part of his operas, for in its music one hears the story told without words. This is why Wagner's orchestral compositions for operas so often appear on concert programs for great symphony orchestras.

The production of "Lohengrin" for the Goethe Centennial at Weimar, August 28, 1850, was the turning point in Wagner's career. Up to that time each new opera he produced had met with disfavor. The best musicians of the day scouted "The Flying Dutchman" and "Tannhauser," and it was general opinion among music critics that Wagner's music lacked melody.

In 1849 he visited his good friend, Franz Liszt, and heard Liszt conduct "Tannhauser" as though he had written it himself. Wagner was pleased, and asked Liszt to read the score of his recently-finished opera "Lohengrin." Liszt responded with great enthusiasm, and promised to give "Lohengrin" the greatest performance that had ever been heard in Germany by presenting it at the Goethe Centennial. It was a tremendous success. Everybody recognized in



*Joseph, with the cup of the Christ*

complete his tragic Drama.

"Every part of the music drama," he said, "must be in harmony with the poetic idea. Neither the poetry nor the music must be regarded as of the greater importance. Combined with these two must be the added effect of the other fine arts. The acting, the

Wagner a new genius, and his form of Music Drama was prophesied to be the pattern upon which future operas would be built.

Wagner was an advocate of the prelude style of overture. It was in "Lohengrin" that he first used this "Vorspiel," or prelude, which is actually a part of the opera itself, and wherein the orchestra tells us something that is not told elsewhere. In late years, due, no doubt, to Wagner's influence, composers have shown a great preference for this style, which serves as a preparation for the dramatic action which is to follow.

"Lohengrin" is a tale of knighthood, chivalry, and the Holy Grail; and, although the pageantry of knighthood has passed away, the ideals it symbolized are lived over and over again in true courtesy, right thinking, and right living.

As the story goes, the cup from which Christ drank at the Last Supper was given to Joseph of Arimathea, who had caught in it the blood of the Crucified One. Afterward, it had prolonged Joseph's life in prison for many years until he was set free. Who began to call this vessel the Holy Grail we do not know, but by this name it came to be known. Not only those who guarded it were blessed by the Grail, but it was often credited with healing men and turning them to better living.

Then came evil days and the Grail disappeared. Down through the ages there were many different attempts to find it again, but all of them were unsuccessful. Then came the era of King Arthur and his Knights of the Round Table. This gallant company vowed to ride in quest of the Grail, and to live to do good deeds until they should see it with their own eyes.

In the poem, "The Holy Grail" (Idylls of the King), Lord Tennyson gives an account of two instances when the Grail was seen. Once, as the knights sat at the Table, there came a beam of light seven times brighter than day, and down it stole—the Grail—all covered with cloud so that none could see it, nor by whom it was car-



*Lohengrin Arrives*



*Telramund falls at the hands of the "White Knight"*

ried. All the knights arose and stared at each other like stricken men.

Another time a nun, who had eyes that were beautiful with the light of holiness, was awakened in her little white cell by this same shaft of light,

and sweet odors, and the sound of lovely music such as was never heard before by human ears were wafted to her. Presently, slowly down this ray of light came the Holy Grail, haloes with a rose-red glow which brightened until the walls of the tiny room were dyed with flame-color and the light was a burst of glory. Softly then, the music faded, the Grail passed, the gleam melted away, and the rosy radiance died back into the night.

This last picture exactly describes the Prelude to "Lohengrin," as told in music by Wagner. It opens with the high, penetrating notes of the strings and grows in one beautiful and gradual crescendo until the whole orchestra joins in the thrilling climax; then it returns as gradually to the single strain of the violins which characterized the first part.

The prelude tells us only of the Holy Grail, and reminds us of the knights who dedicated themselves to find it again through their own worthiness. But the story of the opera concerns Elsa, daughter of the late Duke of Brabant, who is accused of having murdered her brother, Godfrey. Lohengrin, the knight in the shining white armor, comes to her aid. Whence does he come? Not until the very end of the opera do we even hear his name! He offers to be Elsa's champion on condition that she grant him her hand, but that she will never question him as to his name or origin, nor seek in any way to discover them. She agrees gladly, for she has recognized in Lohengrin the heavenly knight of her dreams. The wedding day arrives; just as the wedding is to take place Elsa is taunted as being a bride who does not know even the name and rank of her bridegroom. Great doubts assail her and she coaxes Lohengrin to tell her who he is. Finally he divulges that he is no other than the son of Parsifal, the

keeper of the Holy Grail. Parsifal and he have made a sacred pact that he may remain on earth only on condition that his identity remain unknown, so he sorrowfully prepares to

(Continued on page 40)



# How to Take Your Breath

By Frantz Proschowski

BREATH, the first and last in life, has, through the art of singing, been made a special topic that it perhaps never would have been otherwise. I doubt if any person of common sense would argue against naturalness in breathing when it comes to singing. Still, it is not so. The great majority of people who sing believe, or are made to believe that in order to sing they have to learn something new, often mysterious, the secret of breathing for singing.

Breath is voice and voice is breath, with the difference that voice can never be produced without breathing but we do breathe without producing voice. The vocal apparatus is a gift of nature as perfect in its natural construction as the breathing apparatus. The two cannot be separated; the two are entirely guided, consciously or subconsciously, through the mind. Through the voice the human intellect, its desires or sentiments or emotions are expressed—in fact, the human voice is fundamentally responsible for the transmission of our intellect. As the voice is dependent upon the coordination of breath and vocal organs, would it not be logical for us to find the solution of the problem of breathing normally through nature's way of breathing that subconsciously would be in natural coordination with our mind instead of some artificial method of breathing, which at the best could only divert the mind toward the mechanical parts of the singing organs.

Breathing can only have one purpose regarding singing—that of supplying the amount of breath needed for the vocal production of the phrase we sing. Too much breath is as burdensome and more frequently found than not enough. In all my experience of teaching I have never had a student that did not have the physical capacity for breath necessary to sing anything demanded of a singer, but I

have often found singers able to create a tremendous breath capacity from a physical viewpoint but who did not have enough breath to sing with. Why? Because their tone production was wrong. Technically speaking, it leaked or wasted breath, either the tone was breathy or the breath was needlessly forced out with the tone. The singer who is taught to produce correct tones with perfect vowels, vowels so perfect that the ear hears the vowels as clearly as the eye sees black letters on white paper will never be short of breath. But a singer who is trained to raise his chest, expand his ribs, pull in his abdomen and then sing, not thinking or listening to the message of his song, but having seventy-five per cent of his mind directed consciously toward his breathing apparatus will frequently find himself short of breath. Singers who produce tones, voice or singing in general, with artificial breathing are annoying and unconvincing to the listener. But where we hear a natural beautiful voice with talent to sing and to express, who has never been taught how to breathe incorrectly, one who sings naturally, musically and simply, what a delight then to the listener, and what a comfort to the performer.

If we would take nature's product, guide and develop it, watch it in its growth, never permitting it to deviate one iota from nature's laws of breathing, which is always coordinated with voice production, then we would get perfect singers, but when these natural gifts for months go through gymnastics of breathing, raising chests, spreading ribs, pulling in and out of abdomens, swinging arms, holding the breath and then blowing it out in hissing sounds or even as I have seen, mechanical devices registering the exhaling of the breath through muscular body control, then how can we expect the human voice to be a natural in-

strument. Impossible! Under such conditions of training it must be an artificial instrument because every iota of artificiality in breathing can only reflect as artificially in singing. Why should a singer be trained to produce capacity breath when it is demonstrated to every singer that the least the mind is occupied with breathing, the more perfect is his singing. Still singers go on wasting a tremendous time in training athletic power of the muscles pertaining to breathing, which power, later on has to be resisted by the vocal organs, which then in turn produce the voice small and insipid, short of climax, without spontaneity and making the artist nervous and uncomfortably self-conscious.

Let it be understood once and for all, voice is breath—breath is voice. Voice, song or speech is mentally controlled. Consequently the prime cause in singing is mental, and all other physical conditions are subordinated but in coordination with the mind. If we think tone with emotion and desire, it to be expressed in words, spoken or sung *tone thinking* will direct the breathing organs subconsciously, subordinated but coordinated with the mind, mathematically correct. Consequently no rational training of the breath can be accomplished unless it is directed through the mind, in accordance to that which is to be expressed musically or emotionally. Mechanical training can only deduct from natural perfection in the art of singing, and artificial breathing can only create self-consciousness in the mind of the performer. Self-consciousness is always an enemy to naturalness, and as singing is nature's only instrument we should eliminate everything that is not in harmony and coordination with nature's law of singing, which naturally includes breathing.

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# Mr. Wainwright's All-State Band

By

Otto H. Frederickson



*J. W. (Jack) Wainwright is particularly suited to teach and direct boys. He has that knack of getting and holding their confidence and good will.*

**M**ASSED boys' bands with an all-state representation are rapidly coming to the front as the big annual feature of our state fairs. As an educational feature it is most potently American and educators and authorities have expressed their words of appreciation and encouragement.

Last year Ohio had for the sixth consecutive year a mammoth band of 300 pieces. Minnesota had another one of 225 members, and other states are seriously contemplating adopting this idea which has proven so successful under the directorship and manage-

Wainwright in co-operation with Director of Agriculture, Charles V. Truax, and Governor Vic Donahey, who appreciated his efforts. The following year saw the best school band talent from all over Ohio organized into a mammoth band of 300 pieces.

Mr. Wainwright himself furnished approximately \$1,000 worth of Camp equipment, and the arrangement of the music alone cost \$600. The task of assembling, organizing, and drilling this group of far-scattered boys was no easy matter. Boys are assembled four days before the opening day of the fair for rehearsals, and by the opening day they play like nobody's business, in both mass and group formations.

Since its inception six years ago it has been becoming bigger and better from year to year through the co-operation of the Directors of Agriculture and officials of the fair board. The method of selecting the musicians for this band is in itself unique and a complicated task, involving months of preparation, and voluminous correspondence. The idea is to have an entire state representation and yet maintain a balance of instrumentation.

Perhaps you will better get an idea of its colossal worth by an illustration of some of its accomplishments. In 1926 there was each night a dramatic presentation of an allegorical pageant, "The Wonderer," which brought together an immense cast of trained ac-

tors and dancers, a selected chorus of 300 voices under the direction of Mr. Carl Hoenig, and an imposing array of staging, lighting and pyrotechnical displays, bound together from beginning to end, by the unforgettable music of the 150-piece State Fair Band under the direction of J. W. Wainwright.

An excerpt from Mr. Truax's letter who in his official capacity as Director of Agriculture, conveyed the appreciation of the fair management.

"Your direction of the 150-piece symphony band that played for the "Wonderer" was a great factor in



*A section of the Massed Band playing before the State House.*

ment of J. W. Wainwright, who is credited with having inaugurated the movement.

The all-state band movement was the outcome of a school band contest sponsored by the Ohio State Fair in 1924, when the six best bands were chosen to play for the entire week during the fair. The musicians were encamped on the grounds, and concerts were given daily, the best band winning awards.

That was the nucleus of an idea developed by State Fair Bandmaster



*Part of the Trombone Section of the 300-piece Ohio State Fair Band.*

making this production the success that it was.

"It has been my privilege and pleasure to have heard a great many of the leading bands and orchestras of the United States. I also have a knowledge of interpretation and renditions,

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# How to Read Music "Like a Book"

**I**F THE problems that confront the teacher of instrumental music most frequently, are indicative of that which is of paramount interest to the average lover of this kind of music, then sight reading will most certainly be a subject for discussion that will interest the greatest number of readers.

Past experience has taught me that discussing this subject, is a rather large order, inasmuch as it makes little difference how well one may be able to sight read, it is quite another matter to explain one's method of doing so in a manner that will be quite clear and at the same time usable to others.

Probably because of the fact that sight reading came more or less natural to me, if such a thing is possible, my manner of doing it was never the subject of any amount of deep thought until I had pupils of my own to help over the rocky road towards musical proficiency. Then the necessity for the explanation of some logical method that would enable students to play at sight with some degree of truly musical interpretation, was thrust upon me in a manner that could not be denied.

It goes without saying that no one can play a number at sight, that is in point of execution, beyond their ability. This means that to be a good sight reader, one must have at command a certain amount of technical ability. This must be acquired in the much discussed manner of practising scales, arpeggios, etc. Assuming that the student has common sense enough to know that he cannot sight read music that is beyond him technically I pass to the next requisite of the good sight reader, time.

If one is not thoroughly acquainted with that comparatively simple phase of music, time, it is high time knowledge of this subject is acquired as soon as possible, since sight playing, or any other kind is out of the question until the student understands this all important item. To make myself as clear as possible I would like to explain that by time, I refer only to the various figures that are used in

**In which the author gives some very practical pointers to school musicians on the problem of sight reading**

**By M. J. WEBSTER**

the meter signature of all musical compositions, and just what they mean in reference to notes of different time value. In other words the student must have thorough knowledge of the arithmetic of music, which is pretty much all fractions, though not entirely.

To my way of thinking there is a decided difference between the two musical factors of time and rhythm. I will speak of rhythm later, but as an illustration of how this must be taken, let us consider this example. In a measure of 3-4 time we find two eighth notes, one quarter, and four sixteenth notes. A knowledge of time will enable you to say that the eighth notes are played two to the count, the quarter, one to the count, and the sixteenth notes four to the count. If you know this, you understand time, but that doesn't guarantee your ability to play

the figure. To do that correctly means that you understand time, and have developed a sense of rhythm. This, I think, illustrates my distinction between time and rhythm, be it right or wrong.

It is really surprising the number of instrumental performers one comes in contact with who are unable to clearly define the meter signature, or explain lucidly what bearing it has upon the manner of playing a composition. These players can be classified in two ways, those who know, but have never tried to explain it to others, and are at a loss for a manner of explaining it, and the other class is composed of those who don't really know. I would suggest that every school musician who reads this article would learn the following definition of the meter signature by heart, or if he can think of a better way of expressing the same idea, do so, and learn that by heart. My method of expressing the idea might easily be improved upon, but the idea expressed is correct. Here is my way of defining the meter signature: "The meter signature is two numbers placed one above the other, or a symbol implying two numbers, placed at the beginning of every musical composition to enable the player to determine the time value of each note and how many counts will occur in each measure. The upper number indicates the number of counts to each measure, and the lower number indicates what kind of note shall be used for the unit of count." Example: 6-8 means there are six counts to the measure, and eighth notes shall receive one count. 3-4 means there are 3 counts to the measure and  $\frac{1}{4}$  notes shall receive one count.

In both the examples used above we find modifications of the definition given, but that does not alter the fact that the definition is correct. For in-



**MELVILLE J. WEBSTER**  
Reed Artist and Teacher

*If you have any questions to ask Mr. Webster—especially on the subjects of clarinet, saxophone or flute playing—address your queries to him, care of The School Musician, and Mr. Webster will be glad to answer them, if he can.*

stance, in 6-8 time we frequently play so fast that it is really difficult to count six, so we divide the measure into two actual counts, but we still have 6-8 rhythm.

It surely must be obvious that it is necessary to thoroughly understand time, before one can become a competent sight reader, but even this is not all that is necessary. We must also have a good sense of rhythm. I must admit it is a great deal easier to say this than it is to explain how we are to get it if it is not natural with us.

Rhythm is consciousness of the passing of time in regular intervals, and may be indicated by tapping the foot, waving the hand, or in some similar manner. There is however another phase of rhythm that is somewhat more complex, and must be developed to some extent, whether we have a natural sense of rhythm or not. This is the ability to play groups of notes in which the individual note has less than one count time value, such as eighth notes in 4-4 time, and triplets, sixteenths, etc. This calls for a highly developed sense of rhythm at times, since within one measure we will find several groups composed of notes of entirely different time values. Syncopated time for instance, certainly calls for an extremely developed sense of rhythm, as it flows so quickly that the player cannot possibly actually count the time value of each note, and in turn the notes are not regular in time value.

I would suggest for the development of rhythm, that the student try counting at a moderate tempo and taking just one tone on his instrument, play it as quarter notes for eight counts, and without stopping play it eight more counts as eighth notes, then as triplets, then sixteenths, etc., until he has acquired a fairly accurate idea of the rhythm of notes of these different time values. For further development one can always

find exercises in the different methods or instruction books, that are written in groups of six, thirty-second notes, etc. They will not be so difficult after the first mentioned are mastered.

Now I suppose you will say "Yes, but how are we to actually read each individual note and produce them on our instruments. We already know the time and rhythm?" Well, first of all, you must know at a glance the name of every note that lays within the compass of your instrument. Then you must know where each of these notes is on your instrument, and just how it is produced, what fingering, etc. If there is more than one way of playing it, you should also know the other methods of playing it. When you are sure of your ground on this head you are ready to try fast sight reading.

First let me say I do not believe there ever was a "trick" method of doing anything that materially shortened the road to musical proficiency, and this holds true of sight reading. It must be practised. If you always play very slowly and carefully when attempting a new number, you probably always will play new numbers in this manner. Try playing it right up to tempo, ignoring mistakes the first time or two the number is gone over. Correct mistakes later. Be sure to correct them of course, but be certain to make a glorious attempt at doing the number up just perfect as to tempo the first few times you try it.

Now if you have read this far in my article, stop and consider a minute. Did you pronounce each letter of each word to yourself before you came to a decision as to what the word was, or did you look at the word as a group of letters, and pronounce the complete word at once? Ah ha! just as I thought. You looked at a group of letters, and thought of a word. Well, try looking at a group of notes, and play a phrase. So many students of music have asked me if I don't read ahead.

I really don't know whether I do or not. Not any more than one reads ahead when reading a long word in print. I think it is just a matter of reading a fairly large group of notes at one glance. I see the note I am playing, the last few notes I have just played, and the notes I am about to play, but just how far ahead I do not know.

Now if you are sure of your time and rhythm try this "stunt" of reading the notes in groups, like you read letters of a word. This may not be the solution to your problems of sight reading, but if it is not, I feel certain you are not up on the other two factors, time and rhythm. All the really fine musicians I know, and believe me I know a lot of them, read the way I have explained to you. They do not consider each little individual note, and ponder as to where it is played on their instrument, but they have perfect knowledge of the instrument, and read the notes in groups and play them in phrases. Just like reading this article.

#### Not the Idea

Landlady: "I'm sorry you didn't think the chicken soup good. I told the cook how to make it. Perhaps she did not catch the idea."

Boarder: "No—it was the chicken she missed."—Buffalo Bison.

§

#### Late in Any Case

Passenger: "Why are we late, porter?"

Porter: "That train ahead, suh, is behind, and we was behind befoh besides."—Arizona Kitty-Kat.

§

#### The First Step

"Pamela says Jack came very near proposing to her the other night."

"Is that so?"

"Yes, he told her that there was a button off his coat."—Pearson's Weekly.

## "Who Is Your Favorite Writer?"

Of all the gifted contributors to your magazine, *The School Musician*, who is your favorite? From whose writings do you get the greatest benefit, or enjoyment, or usable practical help? There are Smith, Rhett, Nolt, Proschowski, Troendle, Rahte, The Little Music Master, Scott, Webster, and others whose articles appear frequently, if not regularly.

Every subscriber is invited to send in his or her opinion. This is important. Remember, the poorest citizen is one who does not vote. This is your magazine and you should take part in its management. Send in your votes today. Address, THE EDITOR, THE SCHOOL MUSICIAN, 75 E. Wacker Drive, Chicago, Ill.





*First prize winners of the Chicago Solo Contest. By referring to the list of winners, you can identify each by his instrument. Captain Louis H. Condry, Supervisor of Band Music is at the extreme left of the picture.*

# Chicago holds her Solo-Contest

**O**NE hundred and forty-seven Chicago boys met last month in competition for first honors in the ability to play their respective instruments. This was the fourth annual Solo competition to be held in Chicago and represented an increase of over a hundred in the number of entries contesting.

Fifty-nine girls also entered in a similar contest. However, the girls do not compete against the boys, not that they aren't willing—or able, but because it isn't believed to be the thing to do.

This was, we neglected to mention, strictly a band instrument contest. Twenty-two different instruments were represented including all of the brass and reed instruments, field and snare drums, tympani, xylophone, flute and piccolo.

"Three families viz. reed, brass and percussion, comprise the total band instrumentation," writes Captain Condry, in his review for *THE SCHOOL MUSICIAN*. "For the purpose of solo competition they are thus classified and only instruments of the same kind within the family compete against each

other. The contests are conducted according to this classification simultaneously with a Chairman and two Judges for each family of instruments. The high school bandmasters act as Chairmen and Judges according to this general plan: North side bandmasters judge the West side contest, West side bandmasters judge the South side contest, South side bandmasters judge the North side contest, etc.

In the final contest the number of competitors (boys) was 56, number of schools represented, 14. The soloist winning first place on each kind of instrument in each of the three boys' preliminaries is eligible to compete in the final. The soloist winning first place on each kind of instrument in the Chicago Final is eligible to compete in the National Solo Contest. Number of winners of the Chicago Public School Band Assn., Gold Medal, 11. Number of winners of the Chicago Public School Band Assn., Silver Medal, 21. Number of winners of the Chicago Public School Band Assn., Bronze Medal, 13. Number of girls winning award for First Place only, Bronze Medal, 12.

Each section of the final contest is conducted by two high school bandmasters, one acting as Managing Chairman and the other as Recording Chairman. There are two judges as in the preliminary. The judges were:

**Reed Instruments**—A. J. Prochaska, Teacher, Clarinetist Chicago World's Fair Band. Emil Eck, Flutist, Chicago Symphony Orchestra.

**Brass Instruments**—Edw. Llewellyn, First Trumpeter, Chicago Symphony Orchestra. Clay Smith, Lyceum Instrumentalist, Composer.

**Percussion Instruments**—Otto Kristufek, Civic Opera Orchestra, World's Fair Band. Harold Beach, Little Symphony Orchestra, World's Fair Band."

On page 42 is the complete list of winners.

The first annual contest for Chamber groups of wind instruments is being held Friday Evening, January 10, 1930, at Crane Junior College Auditorium. *THE SCHOOL MUSICIAN* will endeavor to obtain a complete report of this contest for its February issue.

(Continued on page 42)



# Just Among Ourselves

This Department is Conducted by and for Members of the  
National School Band and Orchestra Ass'n

WELL, here we are again with a nice, bright shiny New Year. The old idea that we all make a fresh new start at this time is a very splendid one because it encourages us to shake off all of our old, undesirable habits and to try to do better in all things—better this year than in any year before. Yes! 1930 is a clean slate. How is it going to look to you at the end of next December?

The Hibbing (Minn.) schools have a band of 55 pieces which has given a series of concerts during the past year and broadcast over Station WEBC, Duluth. Sometime during this month a program will be broadcast from the same station with their 40-piece orchestra and a drum corps of 80 members will also participate in the program. Harry Steffen is the Instrumental Teacher and Director in the Hibbing schools.

The Eastern High School Band, Washington, D. C., is especially fortunate in procuring such an eminent director as Ludwig E. Manoly. Mr. Manoly was for three years, both here and abroad, musical director with the famous E. H. Sothorn and Julia Marlowe, producers and actors of Shakespearean plays. Previous to his connection with Eastern, Mr. Manoly worked with the Paramount and Metro-Goldwyn-Mayer picture corporations.

## You'll Find Me at the New York Public Library

Now you'll all be glad to know that our Association magazine is keeping good company. Comes a letter from E. H. Anderson, Director of that most beautiful Public Library on Fifth Avenue and Forty-second Street, New York City, complimenting the publication and wishing to include it in the list of periodical publications received regularly in the reading room for public reference. Another paragraph of Mr. Anderson's letter will be interesting to our readers. It reads:

"Since we are planning to preserve

the file permanently, it is important it should be complete. We still need Vol. I, No. 2, of THE SCHOOL MUSICIAN and if you have a copy which you can send us, it will be gratefully received."

## Welcome, Stranger from McCook, Nebr.

Of all the sweet words  
E'er poemed or prosed  
The sweetest are these—  
"Please find enclosed."

And so Frances D. May of McCook, Nebr., begins her letter with those sweet words—"Enclosed please find money order for subscriptions, also the picture that you asked for."



Frances D. May, McCook, Nebr.

"The Band is certainly boosting our little magazine and they are planning to send in their subscription soon."

"Perhaps our readers would be interested to know some of the selections our band is playing at this time. We have played Poet and Peasant, The Chocolate Soldier, Light Cavalry, Orpheus, William Tell. Besides these, we have played good marches and some lighter selections."

"Hoping to send in a lot more subscriptions and some real musical news soon, I remain,

Your friend and booster,  
Frances D. May."

An interesting letter from W. E. Armstrong, Director of Band and Orchestra, South Side, Youngstown, Ohio, has come to THE SCHOOL MUSICIAN and we believe it may be of interest to other directors who have similar difficulties and may find consolation in knowing they are not alone in their tribulation. The letter follows: "Several copies of your splendid paper have come to my desk during the weeks just past. I wish to assure you that they have been read with much delight. I have been doing some talking in our music classes and you will find six subscriptions enclosed. I am sure more will follow. Our town has four high schools. We are just getting organized musically. Our orchestras, bands and instrumental classes have an enrollment of about 1,200 pupils. This is not bad for a start. There are only five instrumental men to cover forty schools, high schools, junior high and grade schools. I feel that your valuable paper will be a great help in solving our problem. We have splendid territory here and the people are musical if only we can get the help to take care of them. Our superintendent and Board of Education have given us good moral support, but it takes more than that to put a band and orchestra on its feet."

Mr. Armstrong is on the right track in urging his pupils to subscribe to THE SCHOOL MUSICIAN which we believe is the most valuable and practical means of exchanging ideas and obtaining up-to-date information in existence for the school musician of today. May we say that Mr. Armstrong may consider THE SCHOOL MUSICIAN at his service at all times.

It was a great pleasure to us to receive 56 subscriptions from members of the Modesto Public Schools, Modesto, Calif., with the cheering postscript that "more subscriptions will follow." Mr. Frank Mancini (whose photograph appears on page 2 of this issue) is the Director of Music in Modesto and we wish to thank him for his efforts in securing this fine group of subscribers.



# They

**W**INNERS in the solo contest and ensemble playing contests at the 1929 National High School Orchestra and Band Camp, Interlochen, Mich., are shown here, insofar as we have been able to secure their individual photographs. Gold, silver and bronze medals, purchased out of contributions to the Camp's "blanket" fund, were awarded to first, second and third place winners in the contests. A special medal was awarded to Campsie Killam, of Duluth, Minn., as the "best all-around Camper."

Listed below are the winners, numbers corresponding to numbers on pictures:

- 1 Ward Stewart, Des Moines, Ia. . . . .  
Flute . . . . . First Prize
- 2 Edward Prevder, Eveleth, Minn. . . . .  
Violin . . . . . First Prize
- 3 Ralph Rea, Pueblo, Colo. . . . .  
Trombone . . . . . First Prize
- 4 Richard Cabbage, Des Moines, Ia. . . . .  
Cello . . . . . Third Prize
- 5 Loretta Newman, Kansas City, Mo. . . . .  
Violas . . . . . First Prize
- 6 Benjamin Grasso, Hazelton, Penna. . . . .  
Trumpet . . . . . Second Prize
- 7 Helen Fenton, Seattle, Wash. . . . .  
Violin . . . . . Third Prize
- 8 Alice Dillon, Kerman, Calif. . . . .  
Harp . . . . . First Prize  
Voice . . . . . Second Prize
- 9 Wm. Bonson, Ravenna, Nebr. . . . .  
Clarinet . . . . . Second Prize
- 10 Frank Ray, Ensley, Ala. . . . .  
Bass . . . . . Second Prize
- 11 Marjorie Nims, Waynesburg, Ohio . . . . .  
Xylophone . . . . . Second Prize
- 12 Virginia Harding, Quincy, Ill. . . . .  
Piano . . . . . Third Prize
- Sven Reher, Cincinnati, Ohio . . . . .  
Violin . . . . . Second Prize
- Wm. Heller, Lincoln, Nebr. . . . .  
Violas . . . . . Second Prize
- Betty Barbour, Winfield, Kans. . . . .  
Cello . . . . . Second Prize
- Donald Leffler, Joliet, Ill. . . . .  
Tuba . . . . . First Prize
- Tom Cornell, Detroit, Mich. . . . .  
Xylophone . . . . . Third Prize
- Evangeline Walker, Johnson City, Tenn. . . . .  
Harp . . . . . Second Prize
- Lavon Cooman, Marion, Ind. . . . .  
Euphonium . . . . . First Prize
- Elizabeth Vandenberg, Grand Rapids, Mich. . . . .  
Piano . . . . . First Prize

# Win

- 13 John Taylor, Cleveland, Ohio.....  
French Horn.....Second Prize
- 14 Left to right: Betty Barbour, Win-  
field, Kans.; Annette Hamilton,  
Jacksonville, Fla.; Loretta New-  
man, Kansas City, Mo.; Mildred  
Faivre, Clay Center, Kans. En-  
semble, string quartette, bronze  
medal award.
- 15 George Henry, Ortega, (Jackson-  
ville) Fla.  
Cellos.....First Prize
- 16 Frances Gilman, Minneapolis, Minn.  
Oboe.....First Prize
- 17 Lawrence Hanson, Minneapolis,  
Minn.  
Saxophone.....First Prize
- 18 Myrtle Christensen, Racine, Wis....  
Voice.....Third Prize
- 19 Harold Bennett, Sheridan, Wyo....  
Flute.....Second Prize
- 20 Reinhart Elster, Hammond, Ind....  
Xylophone.....First Prize
- 21 Eugenia Benedict, Cincinnati, Ohio  
Bass.....First Prize
- 22 James Pfohl, Winston-Salem, N. Car.  
Piano.....Second Prize
- 23 Eugene Dimond, Kansas City, Mo....  
Bassoon.....First Prize
- 24 John Halliday, Pleasant Grove, Utah  
Voice.....First Prize
- String Quartette Ensemble, 1st place,  
silver medal each:  
1st violin.....Sven Reher,  
Cincinnati, O.  
2nd violin.....Arlindo Cate,  
Greensboro, N. C.  
Viola.....Wm. Heller,  
Lincoln, Nebr.  
Cello.....George Henry,  
Ortega, Fla.
- Conducting:  
1st—Katherine M c K e e, Decatur,  
Mich.  
2nd—Bernard Smith, Flint, Mich.  
3rd—Tie between Mildred Faivre,  
Clay Center, Kans. and Sven  
Reher, Cincinnati, O.
- Atsushi Iwanaga, Honolulu, Hawaii.  
Clarinet.....First Prize
- Francis Hellstein, Detroit, Mich....  
French Horn.....First Prize
- Wm. Scovill, Urbana, Ill.....  
French Horn.....Third Prize
- Bernard Smith, Flint, Mich.....  
Trumpet.....First Prize
- Vincent Harris, Minneapolis, Minn..  
Trombone.....Second Prize





# New Summer B. and O. School at Winona Lake

## Will Give Seven Weeks Course

Department also for Teachers and those who have teaching in mind as a future

**T**HE summer of 1930 will see the opening of a new Band and Orchestra School at Winona Lake (Indiana) under the personal direction of Coloston R. Tuttle, Supervisor of Music at Marion, Indiana. Commenting on the project, Mr. Tuttle said:

"The Winona Band and Orchestra Summer School is the result of the amazingly increasing interest in public school instrumental music.

"It serves a dual purpose; providing, to the talented and ambitious high school musician, additional band and orchestral training under some of the best instructors in the United States, in a musical and cultural environment conducive to the best artistic results; and presenting to the school music teacher, who through necessity or choice wishes to develop good instrumental organizations in his community, a golden opportunity of becoming cognizant of the methods used by teachers, who have accomplished unusual results in this field.

"The training period will consist of a seven week term dating from next June 23, to August 9, inclusive.

"Another attractive element in this course is the six weeks' Assembly program which has been a feature at

Winona for 35 years. All students to the Band and Orchestra School will be afforded the opportunity of hearing many famous artists on the Winona platform next Summer. Admission to the Assembly program is included in the tuition fee, this however does not include admission to special attractions."

Only one hundred students will be accepted, and their application must be accompanied by recommendations from their high school principal and musical director, pertaining to their musical ability, experience, and moral character.

The total cost of the seven weeks' training is only one hundred and fifty dollars. This includes board and room at the Winona hotel, all tuition fees, (except the cost of private lessons) and admittance to all the programs of the six weeks' Winona Chautauqua.

The courses offered to the high school students are:

Symphonic Band, conducted by Coloston R. Tuttle.

Symphony Orchestra, conducted by Rowland Leach.

String Ensemble, conducted by L. DaCosta Jones.

Harmony, Theory, History of Music, and Conducting.

*Picturesque Winona! What an ideal place for a summer school of music. Its broad lawns and cool, inviting shade, its fragrant flowers and its mirror lake, here indeed dwells the romance of the muse.*



For thirty-five years, Winona has been the summer meeting ground for the leading platform personalities of the world. It is with this high standard of entertainment that the Winona Band and Orchestra Camp will be associated.



### Scholarships

All high school students winning first or second places on any band or orchestra instruments, in the State solo contests of Illinois, Michigan, Ohio, Kentucky and Indiana will receive a ONE HALF scholarship to the Winona Band and Orchestra Summer School.

Commenting briefly on the place for teachers, Mr. Tuttle said:

"Each teacher will enter a beginner's band with an instrument about which they know nothing. He will commence at the very beginning and have the advantage of listening to the instructions given the beginners on other instruments, as the class will have heterogeneous instruments, producing homogeneous results through unison practice. After three weeks he will change to another instrument, and the beginner's band will start all over again. By this time he will have many questions to ask pertaining to the work, and considerable time will be spent in round-table discussion.

"He will also enter a beginner's string class, taking his choice of violin, viola, cello or string bass, and follow the same procedure.

"Knowing how to correctly start the beginners and what material to use during the first two years of training solves seventy-five per cent of the problems of the successful instrumental teacher."

### Marion High School Band News By TOM HAMILTON

Marion, Ind.

Last October 18th the Marion High School Concert Band, State Champions '27 and '29, journeyed to Indianapolis and performed before the State Teachers' Convention where they met the hearty approval of sixteen thousand school teachers. Their program consisted of such numbers as Stradella Overture, Nutcracker Suite and several lighter numbers.

The Marion Band is now working on a symphonic poem entitled "Phaeton," a musical picture of the mythical ride of Apollo's son. In this number special care must be exercised as to phrasing and playing in tune, but it is a delightful descriptive piece for advanced bands. The Band is also working on two of Wagner's best known pieces, "Scenes from The Nibelungen Ring" and "Huldugun's Marsch."

The Marion Band has this year divided into two sections, the reeds against the brasses, for the ticket sale for the series of three concerts given, and fine results are expected from this plan.



# Do You Like Schumann?

*This is the way to Play His*

## Träumerei

By Theodora Troendle



Theodora Troendle

"TO whom have you dedicated your *Kinderszenen*?" wrote Clara Schumann to her husband. "They belong to us two—don't they? They are so simple, so unpretentious, so exactly like you. My delight increases every time I play them. In the 'Traumerei' I always think I see you at the piano—it is like a beautiful dream," and yet twenty-five years elapsed before Clara Schumann played "Traumerei" in public—the composition by which Robert Schumann is best loved and best remembered.

The most common fault in the rendition, one generally hears, is a distorting over-sentimentality; the piece is so simple, so full of pure sentiment that it needs but little emotional embellishment at the hand of the performer. Next in order of general transgressions is faulty pedalling and a lack of accuracy in regard to the sustained notes and faulty phrasing.

Let us take up the above mentioned faults one at a time: First, the pedal. My edition, which is Peters and which is an excellent edition, has pedal marks in the first two measures wherein the pedalling is rather obvious, and not a vestige of a pedal mark for the rest of the piece except on a sustained tone here and there. The pedalling marks of the classic and most modern pieces are quite unre-

liable as they leave the student in the lurch—just as he most needs assistance. This is partially explainable inasmuch as pedalling depends greatly upon the performer and upon the kind of instrument he is playing. A good pianist can make much more use of the pedal than a poor one and a fine piano will make possible the most subtle shadings that will be lost on a poor one.

With the exception of the measures marked with the pedal held entirely through, I would suggest a new pedal four times a measure and on the beat. I would also suggest the use of the soft pedal throughout.

Secondly, after playing the composition over several times, you will notice that it is polyphonic in character; the under voices being almost as important as the melody. The advantage of a thorough knowledge of Bach is seen readily when one studies Schumann or Brahms and curiously both men were great students of the famous master of Eisenach.

To phrase naturally, so that it is like a singer taking breath, requires time and experience. This little composition is so song-like in character that one must almost "breathe with one's fingers."

Lastly and of most importance is the interpretive idea. Simplicity is the most illusive and difficult thing in art. It requires perfection. The musical sentences are obvious and the structure is extremely simple, but to make every tone beautiful and in proportion—how difficult that is. The title "Traumerei" means in English "dreamily"—a poetic state of mind not very adaptable to the American temperament. "Thinking out" a piece away from the piano is a great advantage. Try to hear it inwardly and you will be amazed at the improvement when you try projecting your ideas into your fingers. You will find that at last you are on the road to "making music."

# Well Look Who's Here

**MEET THE KING AND QUEEN** of New England school bands. Frances Albertin, bassoonist of Falmouth, Mass., and John Schuler, trumpeter of Greenfield, captured the prizes at the conclave recently held in Boston. Schuler won honors for his state at Dallas, Detroit and Chicago. Herbert.



**Little Ethel La Chicotte** of Brooklyn, N. Y., 7 years old, organized 20 boys and girls from the second and third grades of the Adelpi Academy and leads them when the orchestra plays at the singing contests in the academy.

Fotograms.



**THESE 15 LITTLE CHILDREN** of the Genesee Kindergarten, Auburn, N. Y., play drums, tambourines, triangles, clappers, cymbals and gazoos. Gibson Cooper, 4½ years old, is directing.

Herbert.

**NO! NOT OLD SOLDIERS.** Just the girl fife and drum corps of the Hebrew Orphan Home of Hudson County, N. J., serenading departing Palestine pilgrims.

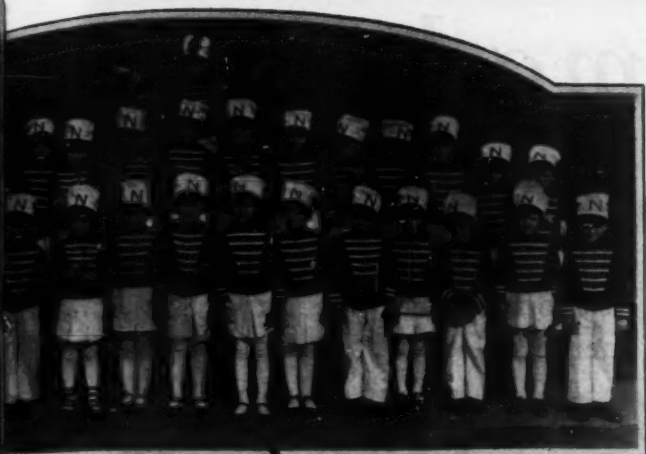


**KENNETH MATTHEWS, 4 FT. 6 IN.** and **Chester Allan, 6 ft. 3 in.,** play with the Farthest East Band in the U. S. at Eastport, Maine.

Keystone.



**THESE FIDDLERS** of the Boston Conclave are Margaret Normands, Rumford, Me.; Marie Pineo, Somerville; Ruth Simmon, Lowell; Elizabeth Battery, Greenfield; Alice Erickson; Ines Arzillo, Somerville; Myrtle Olson, Worcester, Mass. (Right) **LEONA LANTZ, 9,** is one of Jefferson City's (Mo.) most popular radio fiddlers. She plays entirely by ear and is a favorite over WOS. Herbert.



**Yehudi Menuhin, ten years old, American boy violinist with this \$10,000 violin which was made way back in 1645. A native of the Pacific Coast, Yehudi recently appeared as a soloist with the New York Symphony Orchestra. He is the youngest musician ever to be so honored.**

Keystone.



**ALL DRESSED UP, and some place to go! The North School Band of Chickasha, Okla., no member of which is more than eight years of age. The organization has given concerts in many of the towns of its own neighborhood, and it will be featured at the next Oklahoma State Fair.**

Herbert.



**YOUNG BRITISHERS PAY for lessons. It costs fourpence per lesson to take fiddling at St. John's School, East Dulwich, England. Here is a class at work in the playground.**

Herbert.

**Interpreting Paintings by music was the unique program recently given by the Brooklyn Music School Settlement. This one of fourteen is "Beethoven playing to the blind girl by Moonlight" by Tornol. George Hubbard is pianist and Margaret Smith is really blind.**

Keystone.



# Practice made Perfect

By  
George Henry Nolton

To take the tedium out of the "Practice Hour" is the purpose of Mr. Nolton's scientific plan. In this article he gives you a practical example of his wonder-working method of study.



**T**HEORY, without practical application—what a waste of time and effort. In my first article on "Practice Made Perfect" which appeared in the December issue of *THE SCHOOL MUSICIAN* we got a glimpse of the theory of my practice system. If you have not read that first installment it would be best for you to do so before continuing with this illustrated expansion.

And just here, before we go on, I want to invite the student-readers of *THE SCHOOL MUSICIAN* to write me freely about your individual problems. If you are not getting all that you feel you should be getting out of your private practice periods, then there is most likely something wrong with your method of attack; some little thing perhaps that can easily be overcome. Or again it may be that your entire plan is wrong and you need a complete renovation of practice-conscience. But that is a matter to be analyzed later. First write me about your difficulties and then we will try to find and correct their course.

A study of "applied scientific practice" as exemplified in this article will, if understood and intelligently adopted, bring amazing results. But you must strive for the principle, not the letter. If you can get the idea back of these examples so that you can take that same idea, or method, and apply it to any study, then you will have gained something of genuine and lasting value.

The composition "Zampa" Overture is our material which is to be considered for development. An ideal—high standards of performance shall enter into the question of practice at once. "Zampa" shall be played well

Now for the illustrated scientific practice material! I will suggest that all instruments practice it, using second notation for all bass clef instruments. Our illustrations cover a few measures only. The Overture in itself offers much difficulty; however, you will find that the illustrations bring still more difficulty and that is exactly what develops a reserve technique. Thus, you will find on returning to the original model or objective that it has become, comparatively, much easier owing to the mental and physical development.

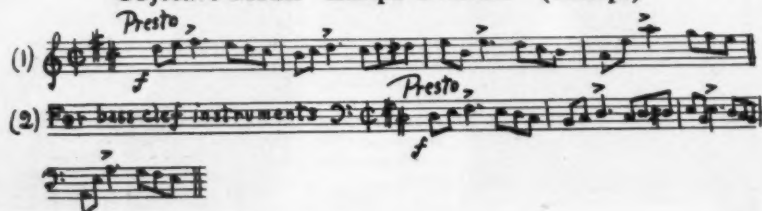
Study now the first example. So far, you should have developed tone, technique, accent, seven rhythms, seven graduations of speed, shading and have had some good useful study of 6/4 time—although not used in Zampa, still it is best suited to the number of tones in the model. Let me call your attention to the accent—never lose sight of it through all the various degrees of tone production.

After these developments, we are ready to consider the exact and original rhythm of our model. It is notated first in an expanded form for a clear view of it from the standpoint of analysis. You will notice that although the tempo Presto is retained throughout, still the motive being notated in

*Mr. Nolton has been working on his scientific practice method for twenty-five years. He invites you now, after studying his examples, to write to him if there is anything you do not understand.*

and not played at. Use your mental powers, find your problems to be mastered. Always begin by studying and improving your tone production. Then look to your technique, rhythm, phrasing, style, articulation, shading, etc., but never lose sight of "Zampa Overture."

## Objective Model "Zampa Overture" (excerpt)





For the following studies I have chosen the 6/4 time. They will be found of special value in the development of tone, technique, accent, rhythm and shading.

*Tone Study*  
*Adagio*

*Allegro*  
*Technical Study*

**Zampa Motive ( Model in 4 Grades of Speed )**

*Presto*

whole notes is the cause of it being played actually one eighth as fast as the original. This gives the ear and the mind an opportunity to conceive the proper length of the held tone (accented) in contrast to the shorter tones (unaccented). And this should be well understood as you proceed into the next grade of speed (notated by half notes) and the next double (notated by quarter notes) and lastly the final speed which is the original as found and played in the first four measures of Zampa.

Now try the second illustration and are you brave enough to write me just how long it took you to go through these illustrations thoughtfully and also if you think that now, instead of being unable to discover enough practice material, it is most likely that you can not find time enough to do justice to your enthusiasm. After this work-out you have discovered how much easier it is to play the original model. This is genuine progress.

All of this of course should be done mentally to properly develop the musical mind. Therefore, let it be understood that these illustrations are to serve merely as a guide or suggestion of how to go about the problem of creating studies that will bring the most out of the least time in perfecting the performance of our model or objective material.

When the above model has been worked out, proceed to set up another model taken from Zampa and I again appeal to every individual to write THE SCHOOL MUSICIAN and tell me your troubles—let me help you individually. Remember that this practice problem is by no means something that you can afford to be indifferent about. Remember that, while it is not the easiest problem to solve, it is a most profitable one. To be able to demonstrate a thorough understanding of it means that you, automatically, have become your own critic and teacher.

If you have not learned "how to practice properly" you have not learned the most important part of your subject and therefore can not and will not progress as you should.

You will notice figures (1) (2) and (3) are each in a different notation while all are performed exactly alike. The first two serve for better and clearer understanding of the held or accented tone.

Now that we have done a little justice to the model in the D major, we can safely consider transposition of our entire study to the other eleven major keys, and call it "A Day."



# Sound Your "A"

If you want to make yourself "heard" in the world of music, here — this writer suggests — is an opportunity that is begging for takers.

By CLAY SMITH

**O**LIVER WENDELL HOLMES said: "Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body." Music elevates and tends to maintain the tone of one's mind. Seek, therefore, every clean opportunity for hearing it.

Music in its early stages was always closely associated with Religion and the Church. You might say it is the product of the church, and yet our modern church Hymn is about the cheapest, lowest form of musical product. Don't let your sentiment run away with your better judgment and say this statement is sacrilegious. It isn't anything of the kind; it is just a plain statement of fact that can be proven by any unbiased authority.

To be sure, I realize that a Hymn is sung by the unmusical masses, and therefore, must be simplicity itself, but I answer that they could be just

as simple and still be musically and lyrically better. Look at Schubert's Adieu, Sullivan's Lost Chord, and such simple themes and you will agree with me. But if we admit the present day Anthem and church Hymn is banal musically, we must admit they are even worse when we come to consider the text. Talk about your popular songs being cheap and inconsistent read over a few Hymns and see what you think. They are inconsistency per-



*Above: Sidney Cross, Leonard Hallin, John Schroeder, Albert Wiova, Leroy Wells and George Carro, Western Union youths, who sang carols in hotels, railroad stations and office buildings in Chicago during the Christmas season. The boys attend the Hoyne Continuation School.*

sonified. Some time ago I ran across an Editorial by Edward W. Bok which points out some of the glowing inconsistencies of our most popular Hymns. We read:

"One of the most prominent organizations in a large eastern city held a Prevention of War meeting. The following week it held a 'Community Sing' where four thousand voices were asked to sing 'The Battle Hymn of the Republic,' 'Onward, Christian, Soldiers,' 'Lord God, Our Battle-Host.' And no one saw the glaring inconsistency of the two meetings, one of which pleaded strenuously for the elimination of the very destructive force in modern life which the songs at the other meeting glorified.

"At a church service a song typifying Christ as a leader in battle immediately followed a fervent prayer by the pastor for world-peace. In fact, actually at peace meetings are the

audiences asked to sing these musical glorifications of the lust for war. It is not meeting the issue to argue that the use of the word soldier in 'Onward, Christian Soldiers' connotes a spiritual typification. There is only one meaning to the word in the mind of the man in the street and certainly only one in the mind of the child who can not differentiate. Yet thousands of children are constantly being taught these songs which breathe forth the exact opposite of the spirit for peace which the most strenuous effort is endeavoring to implant into the public mind.

"It is no reflection upon either the quality or the purpose of Mrs. Howe's 'Battle Hymn of the Republic' to suggest that it be discarded. It was conceived in the spirit of the time, written at a period of stress and war and it served its purpose. But it is no longer applicable. In fact, it is distinctly out of key with today. The same is true of all other songs and hymns which seek to glorify and perpetuate the thought of war.

"The song is a powerful factor in the shaping of public opinion, and the time is here when clergymen, song-leaders, choir-masters, committees in charge of public meetings, and the makers of song-books should closely scrutinize the sentiment expressed in the songs which they indicate for singing. The glaring inconsistency so often met with in address and song at the same meeting is merely thoughtlessness. We have not allowed our minds to rest on the message breathed forth in songs which we accepted for long usage and sing without a question as to their fitness to the spirit of the times.

"The songs which reflect in their sentiment the destructive thought of war, no matter how beautifully expressed should be left behind with the increasing national impatience with the savageries of battle. The day of the song of battlefields and of bloodshed is over. It never was, as a matter of fact, and it has always seemed to me an impertinence to couple the name of the Greatest Peacemaker in the history of the world with a prayer in song for victory secured by the most successful and wholesale slaughter of human beings.

"The song that we pass on to our children should breathe forth the new spirit of peace. If the song of war can be written in time of war, the song of peace can be written in time of peace. Our literature is not barren of such songs now: it will be made richer if we demand more.

"The song that glorifies battle should go, and every one of us should see to

it that it does go. It is a simple thing that each of us can do."

Recently, I approached a very dear friend of mine, Geoffrey O'Hara, a well-known composer and a celebrated song-leader who was very much in the limelight during the war, and his condemnation of our most sung hymns was characteristic of his progressive, if a bit erratic, nature. I know of no one who knows more about the making of song than this same O'Hara, and his ideas on our vocal literature of the day are both interesting and enlightening.

"Napoleon said a great army is a well-fed army," says Geof, "and during the war we proved it." \* \* \* "But, one of the greatest benefits we got from music was during the long evenings when work was over and play began; when relaxation meant getting into mischief. Great rousing 'community sings' were held in camp and in the nearby towns. Everywhere was music used as a great entertaining and indestructible force. Thus it was that music filled a great need, the need of the homesick soldier away from sweetheart, mother and home.

But now the war is over and we have the long evenings to consider at home, and just as music was used as a great and wonderful civilizing and constructive force during the war, so it can be used now that the war is over. Men love to sing and want to and all a song leader has to do these days is to 'uncork' them, give them the proper songs in the right key, and the men will do the rest.

Give the men the proper kind of instrumental music and they will "eat it up." Then can we truly use the motto: "Hew to the line, let the chips fall where they will." The same can be said of singing, "Let the notes fall where they will, it is better to sing half well than not to sing at all." We can not all be Carusos or McCormacks, but like the birds of the forest, the Indians of the West, the Negroes of the South, the humble folk of all nations, we can sing, sing naturally and enjoy ourselves. That is the big point. *Let us sing.* Why not be like General Grant who said he knew two tunes—one of them was Yankee Doodle, and the other wasn't!

Now comes the question, *What shall we sing?* That is easily answered, for the old songs come to mind immediately: "Way Down Upon the Swannee River," "Jingle Bells," "Sweet Adeline," "East Side, West Side, All Around the Town," and scores of others.

How shall we sing? This is a little more difficult than "What shall we sing?" but it will become increasingly

simple as we approach the subject in a simple way.

The best song leader is not necessarily a musician. He is more often simply a "Cheer leader" who can enthruse, laugh, slap people on the backs, encourage them, "kid" them. A good type of song leader is any one who has sat on the end of a minstrel show, any one who can let loose a few "wise cracks" and "nifties." Still another good type of song leader (whether musician or not) is anyone who has had the nerve to stand on the tail end of a wagon and talk politics. In other words anyone who has a little "sand," some one whom the boys like and who can get up and start a song, put lots of pep in it and get lots of noisy reaction. To succeed it is best at first to strive for just plain fun. There are plenty of songs such as "Old MacDonald Had a Farm," easy to lead, which will get quick results and make a healthy start.

The matter of an accompanist is not the most important one in the world either, but is a wonderful addition. In great outdoor gatherings during the war we sang with and without an accompanist. We learned that an accompanist was frequently not necessary, but only an addition, at times helping but more often retarding or upsetting. In fact, were the accompanist of a piano necessary to *all* singing, the birds of the forest would be silent (although they do seem to chirp a little louder when the band strikes up). But group singing can be done equally well with or without accompaniment. A piano is most useful to give the keys in which the crowd should sing. The pitch, of course, is vastly important.

There is an old saying that great bodies move slowly and it can likewise be said that crowds sing slowly. A big gathering of men is like a mule; you can lead it but you can't drive it. People will sing as a rule only so fast and no faster. If you try to drive them, make them sing faster or with what we think is "pep," nine times out of ten they won't sing at all. To make a case in point, we have often seen an over-enthusiastic "song leader" wave his arms frantically and shout at a hall full of carefree people trying to beat up the time faster with the pianist or even a blaring orchestra, banging away a whole measure or two ahead of the people, and with what result? None other than to nullify his efforts. As well try to stop Niagara Falls with a teaspoon as to make five hundred men glorying in the final cadences of "Sweet Adeline" sing it "faster"! It just can't be done.

(Continued on page 34)



# The Little Music Master's Classroom

See the Questions on Page 3 Before You

## Read this Page

ONE of the most interesting chapters in the entire history of music is that relating to the development of notation. As has been seen, the notation used by the ancient nations of culture was confined largely to letters taken from their written language. Letter notation, however, did not meet the need of preserving melodies for religious service; accordingly, it was replaced by a system of signs called "neumes."


### Neumes







Accents were used in rhetoric in the early centuries of the Christian era. An upward stroke from left to right indicated that the voice should rise. A similar downward stroke indicated that the voice should fall. A combination of the two, forming a circumflex, indicated that the voice should rise and fall on one syllable. These signs were taken over into church music in connection with the use of selections from prose Scripture.



A system of such signs had gained acceptance by the 9th century. It consisted of a series of dots and short strokes, also combinations of these, forming markings, the upward or downward swing of which indicated the rise or fall of the melody. Two signs used in modern ornamentation, the trill and the turn, are remnants of this system of signs. The signs were called neumes, from the Greek word meaning "nod" or "sign." While more sightly than the old letter system, the neumes failed to indicate exactly how much the melody should rise or fall and were used largely as an aid to memory. Nor did they indicate a rhythmical value of the tones. Efforts to improve upon this unreliable system of signs led to further experimentation. Quite happy was the thought of the monk Hermanus Con-

tractus (1013-54), who superimposed Latin letters above the text, to indicate the distance of a tone above or below the preceding. For instance, the letter T, above a given syllable of the text, indicated that the melody should rise a whole tone (tonus). A dot after the letter T indicated that the melody should descend a whole tone. Similarly, other intervals were designated by other letters: S (semitonium), a half tone, and TS (tonus

























Cantus Mensurabilis, led to the establishment of an entire system, with elaborate rules for composition, called mensurable music, which was in vogue for 500 years. It is a peculiarity of the 14th and 15th century that the figure 3 was assumed to be representative of the "perfect rhythm," and each note was the equivalent of three of the next lower note values. This triple rhythm typified the Holy Trinity and was marked by a circle, O. Double rhythm, considered less perfect, was marked by the broken circle, C. Bar lines did not appear until after

1600 and not until the beginning of the 18th century do we find the method of writing eighth or notes in groups, .

Several ways of writing notes sprang up. That which finally gained general acceptance in the 12th century was , maxima or duplex longa, meaning greatest or double; , longa, meaning long; , brevis, short; and , semibrevis, half of a brevis. To these were added later: , minima, meaning the shortest possible; and , semiminima, half the shortest possible. Conserva-

tive musicians objected to the use of the semiminima, proclaiming the minima the shortest note possible. Radicals, however, began to use two notes which were even shorter: , the croma, or lesser semiminima, half of the semiminima; and , the semicroma, half of a croma.

By the 15th century, these forms had all become established, though the method of writing differed slightly from that used in 1100. For purposes of comparison the table in the center of the opposite page shows the notes used in the 12th century as well as those in use since the beginning of the 18th century.

Notes used 1700	American names	English names	Notes used 1400	Notes used 1100	Names used 1100
	Double Note	Breve			Maxima
	Whole Note	Semibreve			Longa
	Half Note	Minim			Brevis
	Quarter Note	Crochet			Semibrevis
	8th Note	Quaver			Minima
	16th Note	Semiquaver			Semiminima
	32d Note	Demisemiquaver			Croma
	64th Note	Hemidemisemiquaver			Semicroma

cum semitonia), a tone and a half. The monk Hucbald of St. Amand in Flanders placed the text syllables between lines and indicated at the beginning where the half steps were to appear.

### Notes

It has been seen that there was a tendency to transform the thicker part of the neumes into little squares. These nota quadriquarta evolved naturally though gradually from the neumes. They were not the result of a special innovation. France of Cologne, a monk of the 11th century, is given the credit of having invented the idea of assigning a definite value to each of the several forms adopted. His book on measured music, Ars



# Does Home Practice Pay?

By ERNEST WEBER

Composer of ("The Old Grist Mill")

**D**OES the amount of individual home practice on a band instrument pay? Yes! that makes the difference in performing ability among members of a band. Anyone of normal intellect, under a good teacher and having a good instrument, can learn to play well providing they give sufficient time to daily home practice.

At one time I had two students on the saxophone. They were the same age and looking enough alike to be twins. At the end of six months, after I had given both the same number of hours instruction, one was a wonderful performer, a soloist with remarkable control of tone, whose fingers moved almost without fault to his fast tonguing while the other couldn't play "Yankee Doodle" without making mistakes. In short, he couldn't play anything worth listening to. When I investigated their hours of home practice, I found the good performer practiced an average of seventeen hours per week while the other practiced an average of thirty minutes per week.

In another instance, I worked almost in vain two years with one of my high school band, working up a drum section. It was impossible to make any headway as the drummers under no condition could be induced to work out my instructions by home practice. When the drumming was about nil, two snappy fellows came along to start from the A B C's in bass and snare drumming. In seven months from the time they started they were awarded championship medals for drumming at the 1928 Wis-

consin State High School Band Tournament. How did they do it? By giving their evenings to study on their instruments. Instead of loafing their time away, they were faithfully working out the problems of good drumming. They were very apt pupils and it was a pleasure to teach them.

Parents have often asked me if I could make their children practice at home. No teacher in the world can do that. In the first place, I may be five miles away from their home and my time is occupied with teaching; in the second place, I have no jurisdiction over the home. When children are very young, it is the parent's place to set aside a certain time every day for the study of the musical instrument and to see to it that the practicing is done. Invariably, such children get to like their study hours and many of our great music masters had this parental discipline when they would have liked to have gone swimming or play baseball.

When older, ambition and pride drive them to do home practice so they can play their instruments well—without home practice the world's best teachers' efforts are for naught.

In my estimation, there is nothing more irritating and pitiful than a player marching down Main Street producing a "squashy" tone, and making hundreds of mistakes in public that should have been carefully eliminated by diligent practice at home.

In my thirty years of teaching experience and having had thousands of students and the results I can see, I will again say: "Yes! Home practice pays."

## Conventions, Contests Festivals and Conferences

*Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.*

*Michigan State High School Music Contest of instrumental and ensemble groups, School of Music of the University of Michigan, Ann Arbor, May 2 and 3, 1930.*

*Michigan All State High School Orchestra and Chorus, Joseph E. Maddy, director of the orchestra, and Harper C. Maybee, director of the chorus, School of Music of the University of Michigan, Ann Arbor, April 24 and 25, 1930.*

*National Music Week, the seventh annual celebration, on May 4 to 10, 1930, C. M. Tremaine, secretary, National Music Week Committee, New York City.*

*National Educational Association, Department of Superintendence, Atlantic City, N. J., Feb. 23-27, 1930. Section A of the National High School Orchestra will be there. Conductors, Walter Damrosch and Joseph E. Maddy.*

*Music Supervisors' National Conference, Chicago, Ill., March 21-26, 1930. Section B of the National High School Orchestra will appear under the batons of Frederick A. Stock and Joseph E. Maddy.*

*National School Band Contest, Flint, Mich., May 22-24, 1930.*

## Many Seek to Get In

Membership applications in large numbers for the National High School Orchestra and Band Camp, Interlochen, Mich., are coming in good numbers, reports J. E. Maddy, musical director of the Camp. Selection of candidates, he says, will begin immediately. Because of the large number of students in the 1929 Camp who have expressed a desire also to attend the 1930 Camp, competition for Camp places next season is expected to be keener than ever. Music teachers having pupils qualified to attend the Camp are urged to get in touch immediately with Mr. Maddy at Ann Arbor.



# Choose NOW!

## to win, in the 1930 National Solo Contest

Submitted by  
A. R. McAllister



Mr. McAllister of Joliet is well known as the first director to win for his band the National Championship trophy — for keeps.

**R**EALIZING the benefit accruing to the individual and through him to his organization through solo playing, the National School Band Association, with the consent of the Committee on Instrumental Affairs and C. M. Tremaine, sponsored a solo contest at the National Band Contest at Denver in May, 1929. The success of this movement has resulted in a decision to make this an annual event, and to include certain small ensembles.

Rules for these contests are included in the Year Book, issued by the Bureau for the Advancement of Music, a copy of which may be secured by writing to C. M. Tremaine, its director, at 45 W. 45th St., New York.

It is hoped that the following list

### An Appreciation

Valued assistance, to the committee, in revising this solo and ensemble list was given by V. J. Grabel, Chicago, Ill.; A. J. Prochaska, Chicago, Ill.; Harold Bachman, Chicago, Ill.; George Gault, Chicago, Ill.; Ed. Cherette, De Kalb, Ill.; Roy Zeigler, Joliet, Ill.; A. P. Lesinsky, Hammond, Ind.; Capt. A. R. Gish, Chicago, Ill.; Capt. L. H. Condy, Chicago, Ill.; Carl Fischer, Chicago, Ill.; Rubank, Chicago, Ill.; Baxter Northup, Los Angeles, Cal.

of solos and ensembles will be of assistance to soloists and directors in preparing for participation in these events.

### Flute Solos

1. Serenade, *Hue* ..... C. F.
2. Serenade, *Drigo* ..... C. F.
3. Bagatelle, *Flashman* ... Imp. C. F.
4. Scherzino, *Anderson* ... Imp. C. F.
5. Scherzetto, *Cui* ..... Imp. C. F.
6. Andalous, *Pessard* ..... C. B.
7. First Arabesque, *De Bussey* ..... Imp. C. F.
8. Second Arabesque, *De Bussey* ..... Imp. C. F.
9. Spirale, *Donjon* ..... C. F.
10. Rossignolet, (The Nightingale, *Donjon*) ..... C. F.
11. The Butterfly, *Kroehler* ..... C. F.
12. Whirlwind, *Krantz* ..... C. F.
13. Andante, *Molique* ..... C. F.
14. De Beriot's Sixth Air Varie, *Hartman* ..... C. F.
15. De Beriot's Seventh Air Varie, *Hartman* ..... C. F.
16. Weber's Last Waltz, *Hartman* ..... C. F.
17. The Wind, *Buccaldi* ..... C. F.
18. Carnival of Venice, *Buccaldi* ..... C. F.
19. Concertino, *Charminade* ..... C. F.
20. Giovidleta (Valse de concert) *De Lorenzo* ..... C. F.
21. Adagio Assai Expressivo, *De Lorenzo* ..... C. F.

### Oboe Solos

1. Beneath Thy Window, *Thiere* C. F.
2. Cavatina, *Raff* ..... C. F.
3. Minuet in G, *Beethoven* .... R. E.
4. Liebesfreud, *Kreisler* ..... C. F.
5. Serenade, *Schubert* ..... R. E.
6. Orientale, *Cui* ..... C.
7. Serenade, *Drigo* ..... C. F.

8. A Song of India, *Rimsky-Korsakov* ..... R. E.
9. Chant Pastorale, *Gabriel-Marie* ..... A. D.
10. Legende Pastorale, *Godard* .. A. D.
11. Pastorale, *Labate* ..... C. F.
12. Tarentella, *Labate* ..... C. F.
13. Villanella, *Labate* ..... C. F.
14. Claude De Luna (Valse), *Magganni* ..... B. N.
15. Fifth Concert Aria, *Bergson* .. C. F.
16. Concerto, *Friedman* ..... C. F.
17. Fantasie Caprice, *Dallinger* .. A. D.
18. Concert Op. 7, *Grandvol* .... A. D.
19. Concertino, *Vogt* ..... A. D.
20. Concerto, *Flemming* ..... A. D.

### English Horn Solos

Transcribe Estrellita, (Ponce), Berceuse (Godard), Andantino (Lemare), Forsaken (Koschat) or similar numbers for this instrument.

### Clarinet Solos

1. Unique, *Arvard* ..... R.
2. Nocturne, *Chopin* ..... C. F.

### Abbreviations of Publishers' Names Used in List

C. B.—Cundy-Bettoney, Boston, Mass.  
C. F.—Carl Fischer, Inc., Copper Square, New York; 430 S. Wabash Ave., Chicago, Illinois.  
B. N.—Baxter-Northup Co., 837 S. Olive St., Los Angeles, California.  
R.—Rubank, Campbell and Lexington Sts., Chicago, Illinois.  
B.—C. L. Barnhouse, Oskaloosa, Iowa.  
H. A. V.—H. A. Vander Cook, Chicago, Ill.  
Dixie—Dixie Music House, 320 S. Wabash Ave., Chicago, Ill.  
F.—Fillmore Bros. Co., Cincinnati, Ohio.  
O. D.—Oliver Ditson Co., Boston, Mass.  
R. E.—Ribbins-Eagle, 1655 Broadway, N. Y.  
H. N. W.—H. N. White, Cleveland, Ohio.  
A. D.—Andre Duvior, 327 Meyers Arcade Bldg., Minneapolis, Minn.  
C.—Century Music Co., 231 W. 40th St., New York.  
J. F.—J. Fisher, Music Publisher, New York

3. Polonaise from Mignon, Thomas ..... C. F.
4. Canzonetta, Piere ..... Imp. C. F.
5. Shadow Dance, Meyerbeer ..... C. F.
6. Valse Caprice, Mayeur ..... C. F.
7. Fantasia de Concerto, Boccalari ..... C. F.
8. Fantasia from Freischutz, Kroepsch ..... Imp. C. F.
9. Scene and Air from Lusa di Montforte, Bergson ..... C. F.
10. Fifth Air Varie de Concert, Bergson ..... C. F.
11. Theme and Variations, Berr ..... C. F.
12. Grand Fantasia, Gruenwald ..... C. F.
13. Concert Aria, De Beriot ..... C. F.
14. Concertino, Weber ..... C. F.
15. Fantasia & Rondo, Weber ..... C. F.
16. Fantasia & Rondo, Weber ..... Imp. C. F.
17. Rigoletto Fantasia, Bassi ..... C. F.
18. Puritani Fantasia, Bassi ..... C. F.
19. Grand Fantasia La Somnombuli, Cavallini ..... C. F.
20. Cujus Animam—from Stabat Mater, Liverani ..... C. F.

#### Alto Clarinet Solos

1. Fantasia in C Minor, Brepsant ..... Imp. C. F.
  2. Song Without Words, Mendelssohn ..... Imp. C. F.
- (And solos selected from Alto-Saxophone list keeping in mind the difference in practical range and technic of the two instruments.)

#### Bass Clarinet Solos

1. Romance, Op. 3, Weissenborn ..... Imp. C. F.
- (And solos selected from Tenor Saxophone list keeping in mind the difference in practical range and technic of the two instruments.)

#### Baritone Solos

1. Traumerei, Schumann ..... Imp. C. F.
2. Serenade, Schubert ..... Imp. C. F.
3. Romance, Op. 50, Beethoven ..... Imp. B. N.
4. Romance sans Paroles, Guirard ..... Imp. B. N.
5. Reverie, E. Jancourt ..... Imp. B. N.
6. Scherzino, L. Abbiate ..... Imp. B. N.
7. Scherzo and Ballade, J. Weissenborn ..... Imp. B. N.
8. Capriccioso, Op. 14, J. Weissenborn ..... Imp. B. N.
9. Am Morgen, Mayr ..... Imp. C. F.
10. La Paloma, Yradier ..... Imp. C. F.
11. Fantasia Heroique, Gottwald ..... Imp. C. F.
12. Ballade, J. Moquit ..... Imp. B. N.
13. Prelude et Scherzo, P. Jeanjean ..... Imp. B. N.
14. Hungarian Fantasia, Weber ..... Imp. C. F.
15. Concerto in Bb, Op. 96, Mozart ..... Imp. A. D.
16. Recit. et Theme Varie, H. Busser ..... Imp. B. N.
17. Concertstuck, C. Flamant ..... Imp. B. N.
18. Sonata, C. Saint-Saens ..... Imp. B. N.
19. Paraphrase a Scheherazade, Rimsky-Korsakov ..... Imp. B. N.
20. F Major Concerto, C. M. Weber ..... Imp. B. N.
21. Theme and Variations, Weischendorf ..... Imp. B. N.

#### Saxophone Solos

1. Andante Cantabile, Tschai-kowsky ..... C. F.
2. Liebesfreud, Kreisler-Gurewisch ..... C. F.
3. Schon Rosmarin, Kreisler-Gurewisch ..... C. F.

4. A Song of India, Rimsky-Korsakov-Gurewisch ..... C. F.
5. Souvenir, Drla-Deidof ..... R. E.
6. Minuet in G, Beethoven-Weidof ..... R. E.
7. Sax Simplicity, Chenette ..... C. F.
8. Sax Sweetness, Chenette ..... C. F.
9. Alica, Stinson ..... R.
10. Yola, Allen ..... R.
11. Believe Me If All Those Endearing Young Charms, Smith-Holmes ..... C. F.
12. Helen, Smith ..... C. F.
13. Atlantic Zephyrs, G. Simons ..... C. F.
14. My Regards, Llewellyn ..... Dixie
15. Beautiful Colorado, De Luca ..... C. F.
16. Hentonin, De Luca ..... C. F.
17. Velma, Weidof ..... R. E.
18. Estrelita, Weidof ..... R. E.
19. Erika, Weidof ..... R. E.
20. Danse Hongroise, Weidof ..... R. E.
21. Saxophone Fantasia, Weidof ..... R. E.
22. The Dutchess, Rehl ..... R.
23. De Luxe, Rehl ..... R.
24. Nimble Fingers, Rehl ..... R.
25. Valse in Eb, Durand ..... C. F.
26. Emily Valse Fantasia, Gurewisch ..... C. F.
27. Fontana Valse Caprice, Clark ..... C. F.
28. Afterthoughts, Verechken ..... C. F.
29. Valse Brillante, Doerr ..... C. F.
30. Concerto in E Minor, Gurewisch ..... R.

#### Cornet Solos

1. Water Witch Polka, Smith ..... B.
2. Wings of the Morning, Smith ..... B.
3. The Carribean, Smith ..... C. F.
4. Helen, Smith ..... C. F.
5. Lily, Vander Cook ..... H. A. V.
6. Lilacs, Vander Cook ..... H. A. V.
7. Magnolia, Vander Cook ..... H. A. V.
8. Volunteer, G. Simons ..... C. F.
9. Atlantic Zephyrs, G. Simons ..... C. F.
10. My Regards, Llewellyn ..... Dixie
11. Premier Polka, Llewellyn ..... Dixie
12. Beautiful Colorado, De Luca ..... C. F.
13. Willow Echoes, F. Simon ..... F.
14. Tramp, Tramp, Tramp, Goldman ..... C. F.
15. Remembrance of Librati, Casey ..... C. F.
16. De Beriot's Sixth Aire Varie, Hartman ..... C. F.
17. Ocean View Waltz, Hartman ..... C. F.
18. L'Elegante, Demare ..... C. F.
19. Russian Fantasy, Levy ..... O. D.
20. Legende Heroique, Gottwald ..... Imp. C. F.
21. Stars In a Velvety Sky, Clarke ..... C. F.
22. Sounds From the Hudson, Clarke ..... C. F.
23. The Debutante, Clarke ..... C. F.
24. Shower of Gold, Clarke ..... C. F.
25. Carnival of Venice, Clarke ..... C. F.
26. Emmett's Lullabye, Short ..... C. F.
27. New Creation Polka, C. W. Smith ..... C. F.
28. Dream of Love, Hoch ..... C. F.
29. Volunteer, Rogers ..... C. F.
30. King Carnival, Kryl ..... C. F.

#### Horn Solos

1. Traumerei, Schumann ..... C. F.
2. Abendlied, Schumann ..... C. F.
3. Spring's Awakening, Bach ..... Imp. C. F.
4. Berceuse, Gounod ..... C. F.
5. Walther's Prize Waltz, Wagner ..... C. F.
6. Love's Awakening, Pinard ..... H. N. W.
7. Ab Morgen, Mayr ..... Imp. C. F.
8. Serenade, Titt ..... C. F.
9. Suleiki, Mendelssohn ..... Imp. C. F.
10. Les Adieu, Strauss ..... Imp. C. F.

11. Scene & Romance, Meyerbeer ..... Imp. C. F.
12. Andante Pastorale, Geist ..... Imp. C. F.
13. Nocturne, Mendelssohn ..... Imp. C. F.
14. Nocturne, Op. 9—No. 2, Chopin ..... A. D.
15. Nocturne, Richter ..... C. F.
16. Barcarolle, Wittman ..... C. F.
17. L'Amile, Gottwald ..... C. F.
18. Fantasia Herique, Gottwald ..... C. F.
19. Concerto for Horn, Strauss ..... C. F.
20. Concerto for Horn, Mozart ..... C. F.

#### Trombone and Baritone Solos

1. At Dawning, Cadman ..... C. F.
2. My Song of Songs, Smith ..... C. F.
3. Love's Awakening, Pinard ..... H. N. W.
4. On Pleasure Bent, Smith ..... C. F.
5. Soul of the Surf, Smith ..... B.
6. Wild Rose, Vander Cook ..... H. A. W.
7. Morning Glory, Vander Cook ..... H. A. W.
8. Carnation, Vander Cook ..... H. A. W.
9. The Wanderer, Harlow ..... C. F.
10. My Regards, Llewellyn ..... Dixie
11. Premier, Llewellyn ..... Dixie
12. Tramp, Tramp, Tramp, Goldman ..... C. F.
13. Old Kentucky Home, Goldman ..... C. F.
14. Emmett's Lullabye, Short ..... C. F.
15. Brown's Autograph Polka, Casey ..... C. F.
16. Remembrance of Librati, Casey ..... C. F.
17. New Creation Polka, C. W. Smith ..... C. F.
18. Beautiful Colorado, De Luca ..... C. F.
19. Atlantic Zephyrs, Simons ..... C. F.
20. The Patriot, Simons ..... C. F.
21. Little Chief, Pryor ..... C. F.
22. Thoughts of Love, Pryor ..... C. F.
23. The Patriot, Pryor ..... C. F.
24. Blue Belles of Scotland, Pryor ..... C. F.
25. King Carnival, Kryl ..... C. F.
26. Neptunes Court, Clark ..... C. F.
27. Carnival of Venice, Clark ..... C. F.
28. Auld Lang Syne, Simons ..... C. F.
29. Believe Me If All Those Endearing Young Charms, Simons ..... C. F.
30. Fantasia de Concerto, Boccalari ..... C. F.

#### Bass Solos

1. The Mighty Deep, Jude ..... C. F.
  2. At Morn (Am Morgen) Mayr ..... Imp. C. F.
  3. Pompaso, Hayes ..... F.
  4. Billy Blow Hard, Kottam ..... C. F.
  5. Storm King, Ringleben ..... C. F.
  6. Spring's Awakening, Bach ..... C. F.
  7. Fantasia Heroique, Gottwald ..... Imp. C. F.
  8. Happy Be Thy Dreams, De Velle ..... C. F.
  9. Atlas—Air Varie, De Velle ..... C. F.
  10. Happy Thought, Baseler ..... C. F.
  11. Down in the Deep Cellar, Kroepsch ..... C. F.
  12. Rocked In the Cradle of the Deep, Laurendeau ..... C. F.
  13. Longing for Home, Hartman ..... C. F.
  14. Bellzebub, Catozzo ..... C. F.
  15. The Message, Brooks ..... C. F.
- Also selections from baritone list.

#### Xylophone Solos

1. Lion du Bal, Gillet-Green ..... Dixie
2. Querida, Vander Cook ..... Dixie
3. Minuet Waltz, Chopin ..... Dixie
4. Margellan, Gauet ..... Dixie
5. Valse No. 1, Durand ..... Dixie
6. La Paloma, Yradier ..... Imp. C. F.

(Continued on page 46)





## New Books



### Band Contest Yearbook Ready

FULL information concerning the state and national school band contests for 1930 is now available in the new yearbook whose publication has just been announced by the National Bureau for the Advancement of Music.

The contests have been carried on with the co-operation of the Bureau and the Committee on Instrumental Affairs of the Music Supervisors National Conference since 1924 and are widely recognized as being an important factor in the remarkable development of school instrumental music which has taken place during the past few years. The new yearbook contains the list of test pieces, rules and general data, and consists of some 80 pages and the pictures of 66 bands which won first place in the different classes of the state and national contests last spring. The 1924 yearbook, the first of the series, contained but eight pages, and a comparison of the two is a striking indication of the growth of the movement. No less than thirty-seven states were organized for the contests in 1929, and the probability is that next year the work will cover practically all the states in the Union.

The two chief purposes of the contest, according to the yearbook, are to arouse greater public interest and support for school instrumental music, and to improve standards. The Committee reports that it is constantly receiving letters indicating that these objectives are being accomplished. The contests are also leading to the establishment of many new bands and the expansion of those already in existence.

One aim of the Committee is the development of the symphonic band, and entries in the contests are judged, so far as instrumentation is concerned, in accordance with their approach to the standard for symphonic bands worked out by such eminent directors as John Philip Sousa, Edwin Franko Goldman, Herbert L. Clark, director of the Municipal Band of Long Beach, Calif., and Captain Taylor Branson of the U. S. Marine Band, Washington.

The next National contest will be held in Flint, Mich., May 22-24, 1930. The Flint Community Music Association, which has extended the invitation, will be assisted in entertaining the visiting players by the public schools and several civic organizations.

The required numbers in the National are: Class A—Egmont Overture (Beethoven), Class B—Princesse Jaune Overture (Saint-Saens), Class C—Light Cavalry Overture (Suppe). As these numbers are probably too difficult for most of the entries in the state contests, the Committee has prepared another list, ranging from fairly easy to fairly difficult, among which it recommends that the state contests choose their assigned numbers, to meet the needs of most of their competing groups. Finally there is a comprehensive selective list, carefully graded from simple to difficult, from which competing bands may choose additional music for presentation at state and national contests.

The Committee prepared its lists after a most careful study of hundreds of available compositions, and has endeavored to make them as nearly as possible adapted to the needs of bands working under the most varied conditions and at all stages of advancement.

The 1930 year book will be sent free in single copies by writing to C. M. Tremaine, secretary of the Committee and director of the National Bureau, 45 West 45th Street New York.

The Bureau will also publish shortly the 1930 year book of the State and National School Orchestra Contests. These contests are conducted similarly to the band contests and also have shown a remarkable growth.

### Music Conductor's Manual

A Comprehensive Text Book for Either Class or Individual.

Reading over again our review in the January issue of THE SCHOOL MUSICIAN of the recently published "Music Conductor's Manual" by Fred E. Waters, we are disappointed to find it—the review—a bit conservative. At least that is the way we are impressed, after having studied a little more thoroughly the work and then re-reading our review which purported to describe it.

Particularly do we wish to stress at this time the value of the Music Conductor's Manual to the student musician. It is so understandably written and so profusely and clearly illustrated that its careful study will impart to the student a comprehensive and workable knowledge of directing. In other words, the beginner, never having directed or been coached in the art of directing, may study this book

without the aid of any additional embellishment and may become a finished director. There are 160 illustrations, or might we say "charts" showing exactly the correct movements of the baton.

On the other hand, the Music Conductor's Manual is most ideally suited for use as a classroom text book and as such is being so adopted by many of the leading schools.

Mr. Waters, the author, is a pupil of the late P. V. Olker, himself a graduate of the Conservatory at Leipzig, and he has applied his knowledge of the fundamental principles in his twenty-three years of conducting musical organizations. His book is the result of his many year's study, both theoretical and practical. It is a book that has been much needed and is destined to fill a great want in this particular branch of music.

### Sound Your "A"

(Continued from page 29)

This is not to say that with experience and much training a body of men in any social affair, can't be made to follow a baton. No such meaning is intended here; on the contrary, we should strive for this very thing, recollecting all the while, however, that we must creep before we walk and walk before we run else we may stub our toe and break our nose!

To clarify this thought, let the song leader, after starting the song off at a medium pace, just follow the crowd, and become thoroughly acquainted with what he will soon discover is the "crowd tempo." It is a cumbersome speed, usually heavy, sluggish, lacking in all the essentials of what we know as good chorus singing, except one thing, and that is *desire*. Start off with that, then take it easy, and all the other things "will be added unto you."

### "1929 Overture" Out

"1929 Overture," the yearbook of the 1929 National High School Orchestra and Band Camp, which tells the story of what C. M. Tremaine, director of the National Bureau for the Advancement of Music has termed "the finest single contribution to the development of instrumentalists in our secondary schools," is now in circulation. A free copy will be sent to anyone interested. Address J. E. Maddy, Box 386, Ann Arbor, Michigan.

### Windows Thrown In

"We have only one room with two windows for 10 francs."

"How much without the windows?"  
—Pages Gaies (Yverdon).



### Announce Plans for Music Supervisors Conference In Chicago Next March

First facts on the forthcoming Music Supervisors' National Conference have been made known by Miss Mabelle Glenn, director of music of the Kansas City, Mo., public schools and president of the Conference.

The meeting will be held in Chicago for five days beginning March 24, 1930. Headquarters of the Conference will be in the world's largest hotel, the Stevens. An attendance of 7,000 school music supervisors is anticipated. It is expected that every school person interested in the future of American music and his own work, will be there.

The 1930 Conference will be particularly significant in that it will give a great deal of attention to the problems growing out of the recent developments in mechanical music. The great popularity of radio and the "talkies" has introduced many new problems into school music teaching and these will be thoroughly discussed at the March meeting. "Music for a more abundant life," is the theme adopted for the Conference.

While the Conference program is still far from complete, already it is evident that the meeting will be one of the greatest ever held in America in a musical cause.

Edward Howard Griggs, Frantz Proschowski, Dr. John Erskine, Helen Hay Heyl, Mrs. Ruth Ottaway, Guy Maier, Rudolph Ganz, Glenn Frank and Eugene Stinson are among the prominent men and women who will address the Conference. Percy Scholes and Hubert Foss, both of England, are expected to be present. Sectional meetings will provide further opportunities to discuss all phases of school music work—vocal, instrumental and music appreciation.

Three of the big musical events of the Conference definitely have been arranged. One is a big band demonstration. The second is a concert by the National High School Orchestra of 300 players, and the third a concert by the National High School Chorus in which 400 outstanding singers from every section of the country will take part. All of these events will be heard in Chicago's far-famed Auditorium, where for years and years Chicagoans have been in the habit of going to listen to opera.

Chicago is planning to outdo herself in providing entertainment for the visiting supervisors. Dr. Frederick Stock will conduct his Symphony Orchestra in a complimentary concert.

(Continued on page 42)

## An Intimate Chat About FRANK MANCINI

Of our Hall of Fame

(Picture on page 2)

**F**RANK Mancini, pupil of Cezidio Mancini and P. Colasanti, 1898-1904. (Clarinet, theory, instrumentation and composition) studied with Pietro Ferrari of the Conservatory of Santa Cecilia, Rome 1904-05 and with Antonio Biachini of the Conservatory of Bologna toured Germany, Belgium and Poland as solo Clarinetist and later as Director of the Royal De Vita Italian Band 1905-07.

In 1907 came to America to play with the Ellery's band and toured the country for three years. Mancini has served with Sousa's Band, Conway Band, Thavius Exposition Band of Chicago, the Boston Band, Weber's Band of Cincinnati and others.

First Clarinetist of the Lombard's Grand Opera Company, Philadelphia, Chicago and Paris Opera Company for a number of seasons. Played under the batons of Campanini, Leoncavallo, Bavagnoli, Sockoloff, Walter Damrosch and others.

He has been instructor-director of the Stanislaus County Band since 1921 and made the proud record of five consecutive winning bands in the all California Band Contest at the State Fair in Sacramento, winning five hundred dollars at each contest. No band has ever scored over the Modesto High School Band in the State of California with five consecutive first prizes. His boys and girls are possessors of as many as eight and ten medals each.

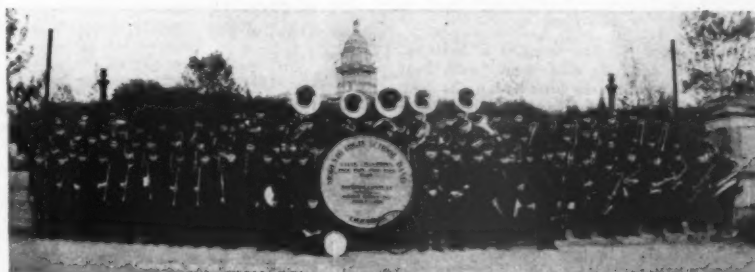
Modesto High School Band has won third prize at the National Band Contest at Council Bluffs 1927, third prize at Joliet 1928, and second prize at the Denver National Contest 1929.

The greatest honor was given him by Dr. Carl Busch, composer of the "Chant of the Great Planes" and judge of the National Band Contest, one hundred percent for interpretation and all know there are no metronome markings and the composition absolutely new.

Mr. Mancini informs us: "We had only seven to start a band with six years ago, now we have five hundred Modesto children receiving regular instrumental instructions and one full time and one half time teacher to help him.

"I believe that in time we shall have at least one-half of the students in the school taking instrumental instruction. Why not? Music is the greatest mind training in the list and if properly taught will be the very best antidote to tuberculosis now so prevalent with children of school age."

Mr. Mancini has been second vice-president of the National High School Band Association, each one having a gold pin. He is honorary member of the Kiwanis and Lion Clubs. At present he is instructor and director of the Stanislaus County Boys Band, Modesto High School Band and Orchestra, and the Junior College Band and Orchestra.



The Modesto High School Band is one of the best in the Country and is destined to one day win the National Prize.

Who is your favorite for Next Month?  
Let's have your Votes

# It Is to Laugh

## A Possibility

"I wonder," mused the shrewd milkman, as he added a fourteenth bottle to the thirteenth already on the porch, "whether it is possible these people can be out of town?"—Terre Haute Tribune.

## 'Ere It Is!

An English guard took the place of a Welsh guard on a train. The names of the towns in Wales are mostly consonants, and unbelievably long. The English guard's business was to announce the names of the towns as the train stopped at the stations.

At the first stop he managed to make a stagger at the name of a town printed on the front of the station. The next town was considerably longer, and the guard hesitated before he finally managed to say something. But the name of the third town went clear across the front of the station, and had in it nearly every consonant in the alphabet.

The guard looked at it in despair, opened the door of the first compartment, and sung out: "If there's anyone in there for 'ere, 'ere it is."—Christian Herald.

## Practical

"Why the filmy outfit?"

"I'm taking a screen test this morning."

## The Exception

"You say the lesser can never contain the greater?"

"That's right."

"Have you ever worked in a ladies' shoe store?"

## His Loss

Betty, aged 4, had bought a balloon, and Cyril, aged 6, undertook, with big-brotherly kindness, to blow it up for her.

Just when it had reached a nice size, it burst. He wept.

"What are you crying for?" she demanded. "It was my balloon."

"Yes," sobbed he, "but it was my breath."—Montreal Star.

## Never Thought of That

Husband (in car): "The engine is terribly overheated."

Wife (calmly): "Then, why don't you turn off the radiator?"—Life.

## And Shoes

"Tommy, can you tell me one of the uses of cowhide?"

"Er—yessir. It keeps the cow together."—Detroit News.

## WOTTA LIFE! WOTTA LIFE!



Reproduced by permission from the Chicago Tribune.

## High Praise Indeed!

"How's the new country club?"

"Not bad! They serve the best 50-cent dinner in this section for \$2."

## Preferred

Mrs. Withers had been to the talking pictures for the first time.

"'Ow did yer like it, Nell?" asked her friend.

"All right enough, but to tell yer the truth, I rather 'ave been to one of the old unspeakable ones."—Boston Transcript.

## The After-Dinner Talk

"The speaker seems to weigh every word before he speaks."

"But you could never accuse him of giving short weight."

## Without Benefit of Padre

Teacher: "Willie, you got your home work 100 per cent correct; how did you do it?"

Willie: "I did it myself, this time!"

## They Did, Though

"Don't you think it's pretty bad the way Yale is breaking through our line?"

"I don't think we ought to hold that against them."—Harvard Lampoon.

## He Should

"What is Francis Scott Key's greatest distinction?"

"He knew all four verses of the 'Star-Spangled Banner'."—Yale Record.

## The Diplomat at Home

Wife (plaintively): "Remember, dear, how often we dined out when we were first married?"

Husband: "Yes, but don't you think your cooking has improved immensely since then?"

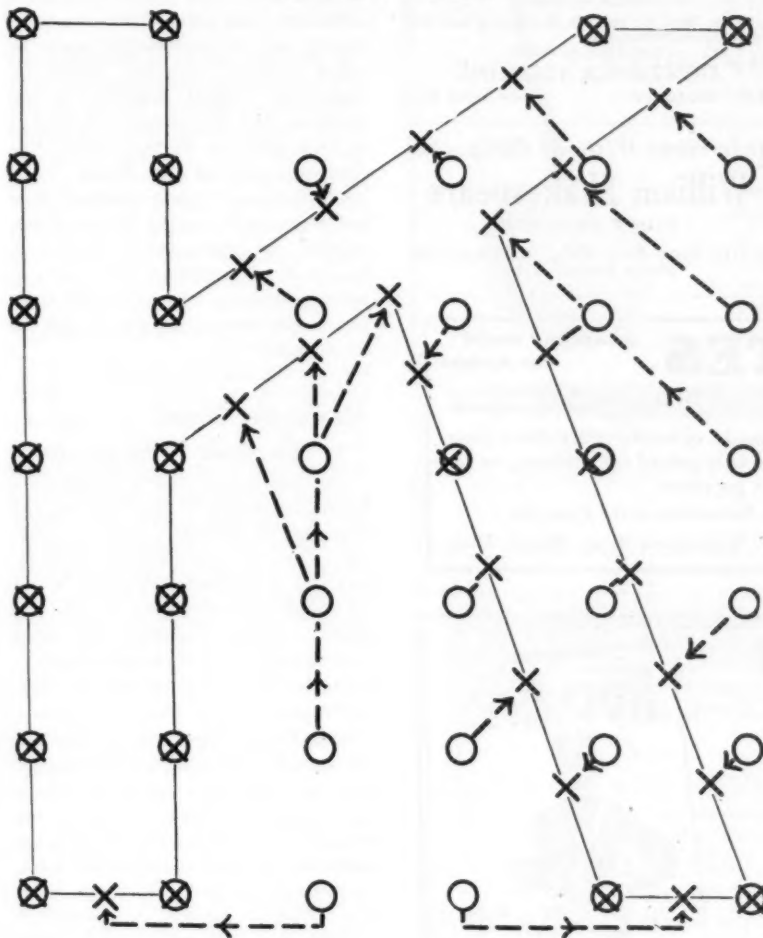
## More to the Point

Poet (excitedly, to landlady): "Mrs Jones, I've sold my poem called 'Ode to a Fair Lady!'"

Landlady: "Have you? Well, you'd be better at writing one called 'Owed to a Landlady!'"—Montreal Star.

## Drill Writing

(Continued from page 9)



MAJOR

## COLOR BEARERS AND GUARDS

This letter K differs from the letter B shown on another page in that it is double rank formation all the way through. It takes forty boys and originates from a standstill facing the stadium. The circles indicate the rank positions and the X's the letter positions. One of the strict rules is that every boy must turn and march to his position, even if he takes but one step. To step backward or sideways is a sloven gesture and will spoil the entire effect.

### More Adult Participation Sought in Seventh Annual Music Week

**A** TIMELY application of the National Music Week movement to one of the problems of current musical life is being planned for the seventh annual celebration on May 4-10 next. In that observance an emphasis will once more be laid upon the need for a greater degree of active participation in music on the part of

people in general—not only among the children but especially on the part of the adults. All the previous Music Weeks have been enlisting children and grown-ups alike, but the coming celebration, while again featuring the schools, will also emphasize the value of preserving in adult life the musical aptitudes which are now being developed through public school music and through other activities of young

people. To the keynote of the Music Week established last year, "HEAR MUSIC—MAKE MUSIC—ENJOY MUSIC," there is added, for the approaching celebration, the following rallying call: "Make Music Your Friend From Youth to Age."

In announcing this special feature of next May's festival, the National Music Week Committee explains that this step has been taken in co-operation with the growing movement in America for an adult education and participation in music which will keep step with the remarkable strides being made in public school music. It is further explained that such adult participation will be given a stimulus through the Music Week by making that celebration a special objective for musical activities among adult groups, especially those which have not been majoring in music. It is expected that many of the activities thus begun in preparation for National Music Week will carry over into the permanent programs of the participating groups—a result observed with great frequency in connection with the previous Music Weeks. Special pamphlets containing suggestions for such activities on the part of both youth groups and those of older people are obtainable without charge from the National Music Week Committee, 45 West 45th Street, New York City. These pamphlets cover, respectively, the activities which are appropriate for the various groups which commonly take part in a local Music Week—churches, schools, club, homes, stores, institutions and theatres.

In issuing the above announcement C. M. Tremaine, secretary of the National Music Week Committee, made the following statement: "Just as, each year, the Music Week is made a medium for advancing some one particular idea, the 1930 celebration will serve as a reminder that it is wise to preserve a continuity of musical activity throughout one's life if that life is to remain fully enriched. Indeed, the phrase 'From Eight to Eighty' is not too inclusive to indicate the scope of personal participation in music which the Music Week is to stimulate. The celebration is to remind us that there are no age limits in music—that music is the real fountain of youth."

"Such a reminder is very necessary just at the present time when, despite the increased music-making among our people, there is still a great wastage of the musical talents developed among the younger generation. As Dr. John Erskine has expressed it, too many of our young people, after they



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have left school, go through 'the great American ritual of dropping their music'. The interests of adult education and recreation therefore justify certain constructive steps toward bridging over the hiatus between the musical training of our children and the proper functioning of that training in their adult life. The projectors of the Music Week, while devoting no less attention than before to participation by the public schools, are addressing themselves to this task of providing a stimulus to adult music-making such as will cause our people more generally to 'get the music habit'."

**Music; the Great****German "Philosopher"**

Fourteen years prior to Beethoven's death, the Battle of the Nations, the precursor of Waterloo, raged in Leipzig. The roar and thunder of Napoleon's cannon ushered into the world the supreme master of sound—the mighty giant of resonance who ranks with Beethoven as the paramount exponent of instrumental music—Richard Wagner.

It is interesting to note that the city councils of several towns in industrial Saxony, under local Communist governments, recently prohibited the playing of Beethoven and Wagnerian music on the grounds of their being too nationalistic and inciting the populace. That the highest attainments in symphonic music and grand opera should be made the marks of inhibitions speaks well of their influence as a power in international relations.

The "Jupiter Symphony" of Mozart—Weber's "Oberon Overture" and Gluck's masterpieces were the fore-runners of the highest expositions of symphonic music donated to the world by Beethoven and Wagner.

It is a categorical fact that the Germans more so than any other race are influenced by their philosophers and savants—and when we use the term "philosopher" we do not necessarily refer to Kant, Schopenhauer, Goethe, Nietzsche, Hegel, Haeckel, who expressed their principles in the written word but also the philosophers of music who gave vent to their emotions, passions, and inspirations through the medium of the orchestra. Beethoven and Wagner are philosophers, expounding their doctrines musically to the same extent as Aristotle, Plato, Spinoza and Descartes propounded their dictums through metaphysics and epistemology.

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## Mr. Wainwright's All-State Band

(Continued from page 15)

and I feel safe in saying that the 150-piece symphony band could not be surpassed by any musical organization anywhere in the United States. Their interpretations of the 'Wonderer' were sublime, and magnificent, and contributed in a vast measure to the success of the show. I feel that I can state without fear of contradiction that the 'Wonderer' was the greatest outdoor production ever presented to an American audience."

Last year at the request of the Minnesota fair board, Mr. Wainwright organized for them a similar mammoth band of 225 pieces. Its success was satisfying to the organizers, the sponsors, and the general music loving public. The fair board were profuse in their admiration of the band's performances. Sound pictures taken of the band were flashed throughout the Union by the Pathe News Features.

As a nucleus for the Minnesota organization, Mr. Wainwright selected twenty-five musicians from his band at the Wainwright Band & Orchestra Camp, Oliver Lake, La Grange, Indiana. These boys were from all parts of the Union, the 660-mile trip was made in a chartered bus, and several days were spent enroute sight-seeing.

For 1930, J. W. Wainwright, manager and owner of the Wainwright Band & Orchestra Camp, has received offers from other fair managements to organize for them similar all-state bands. Because of conflicting dates he can accept only such engagements as will not conflict with his camp season, and other fair engagements. He hopes to develop a symphony band of ninety-six pieces at his Oliver Lake Camp, which will make several tours, playing chautauqua, concert, radio, and convention engagements.

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## Lohengrin

(Continued from page 13)

return to Montslavat. The boat in which he had come, drawn by a snowy swan, appears again on the river. Lohengrin kneels upon the bank of the stream to pray, while the white doves of the Grail flutter about his head. Then he rises and unfastens the slender chain by which the swan is held to the boat, and the beautiful swan dives into the river. In its place there appears a handsome young knight, who is Godfrey restored once more to his sister, Elsa. Lohengrin then steps into the boat, with the doves now at the prow, and is borne away.

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February Issue  
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Miss Rhett  
will concern  
FRANZ SCHUBERT  
"The Father of the  
Art Song"

## A Little True Story

By

BARONESS OLGA VON TURK-ROHN

**M**Y LITTLE story shows that the romance of music—the ability of music to soften the heart as in the days of old—is still alive. Little Negro Frank R., one of my pupils, is only five feet three inches tall—a slender figure, a pair of big, smiling eyes and a heart and soul full of ambition. We worked very hard to make his concert in Kimball Hall—the first in his life a success—for his mother back in Little Rock, Ark., dreamed of her son singing for hundreds of people. "A second Roland Hayes" was her dream and his dream and he studied all the songs Roland Hayes had on his program—French, Italian, German, English. After the first concert Frank went on a tour, and here starts the story.

One very early morning Frank had an engagement to sing at a church, and he arrived at his appointment much too soon.

The town was small, the streets broad and clear, and he was a conspicuous figure standing, apparently loitering, in front of the church.

He went over his words—"if the church would only open"—again he



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rehearsed silently the music he knew by heart—still he waited.

"What are you doing here?" a rough voice demanded, and a rougher hand grasped his shoulder.

"I'm waiting," said Frank, "waiting for the church to open."

"This is no place for loitering," said the surly voice. "Come along, we don't stand for it in this town—you're under arrest."

Poor Frank! He could do nothing but go—and what of his engagement at the church! He would miss that, he would be arrested, all would be lost! Into the police station and up to the judge he was led. "Your honor, this man is a suspect as a hold-up." Frank trembled and tears stood in his eyes. "No, no," he cried, "I am a singer. I was waiting to sing in the church, but I arrived too early. It had not opened yet and I could do nothing but wait."

"A singer—humph," barked the judge, "what do you sing—jazz?"

"Indeed not jazz, your honor. I am a classic singer"—the five feet three inches reached almost to six feet in his pride. "I sing in nearly all languages—I have studied with a great teacher from abroad." There was a dubious silence. Then the judge sneered, "Well, then let me hear you sing in German." Frank squared his shoulders and sang, clear and full toned and squarely on key. He chose the beautiful "Songs My Mother Taught Me." When he finished he searched the countenance of the judge, and wonder of wonders!—the grouchy face was smiling. And something in his eyes glittered and rolled down to his gray beard.

"Dismissed," boomed the big voice. "Let him go free," and Frank was so happy he ran out and forgot to thank the judge. But he thanked God and the Sancta Musica.

The Society of Bell Ringers, which has existed at Halesworth, England, since 1503, seems doomed to extinction because the youths of the village are not interested in bell ringing and have refused to join the society. The organization now comprises ten members whose ages total seven hundred years.

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(Continued from page 35)

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(Continued from page 18)

### Results Chi. Hi. Bands Fourth Annual Solo Contest AUSTIN

En-tries	Instrument	Place	Soloist
16	Alto Clar.	1st.	H. Johnston
	Oboe	1st.	Warren Benson
	Tenor Sax.	3d.	Eugene Szoke
	B♭ Clar.	1st.	John Woy
	Flute	2d.	Sam Barton
	Piccolo	1st.	H. Williams
	Sousaphone	3d.	G. Hafferkamp
	Upright Bass	1st.	Wm. Stubbs
	Fluegel Horn	1st.	Robt. Lineback
	Trumpet	2d.	Joe Auippa
	Cornet	1st.	Allan Brooks
	Drum	1st.	C. Aarseth

### CRANE

6	Trombone	2d.	Verne Hudson
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### ENGLEWOOD

3	Sousaphone	1st.	Hyman Kaplan
---	------------	------	--------------

### HARRISON

16	Alto Sax.	3d.	Jos. Zbornik
	Bass Clar.	1st.	Tony Rudnick (No competitor)
	Baritone	3d.	Jerry Horacek
	French Horn	2d.	Frank Brouk
	Tympani	2d.	H. Stone
	Xylophone	2nd.	Geo. Wucha

### HYDE PARK

6	Upright Bass	2d.	Jack Dunning
	Baritone	1st.	Lewis Robbins

### LAKE VIEW

12	E♭ Clar.	2d.	S. Davidson
	Upright Bass	3d.	Russell Marks
	Xylophone	1st.	Harold Kussius

### LANE

6	B♭ Clar.	2d.	Ernest Frueh
	Baritone	2d.	Wm. Dreier

### LINDBLOM

12	B♭ Clar.	3d.	Martin Brooks
	Fluegel Horn	2d.	Frank Brejcha
	Trumpet	1st.	A. Goettler
	Cornet	3d.	John Forster
	Drum	3d.	W. Montgomery

### MARSHALL

7	Bassoon	2d.	Z. Lichtenstein
---	---------	-----	-----------------

### MEDILL

1	E♭ Clar.	1st.	Bennie Spector
---	----------	------	----------------

### SCHURZ

9	Tenor Sax.	2d.	Wm. Gimbel
	Drum	2d.	S. Slupkowski
	Tympani	1st.	Fred'k Gage

### SENN

14	Alto Clar.	2d.	Chas. Wilson
	Bassoon	1st.	F. T. Marshall
	Oboe	3d.	Marvin Glick
	Alto Sax.	1st.	I. Breakstone
	Flute	1st.	Milton Zazove
	Piccolo	2d.	Robt. Heile

Sousaphone ..2d....Robt. Pilot  
 Trombone ....1st....Earl Payne  
 French Horn.1st..Carl Schleifer  
 Trumpet .....3d...A. P. Sheridan  
 Cornet .....2d...Tom. Herrick  
 Baritone Sax.1st.Maurice Norris

#### ENGLEWOOD

Trombone ....3d....John Rice

#### TILDEN

11 Bassoon .....3d.G. Christianson  
 Oboe .....2d....W. Schwede  
 Bar. Sax. ....2d...C. Mazikoske  
 Tenor Sax. ..1st....Louis Slota  
 Alto Sax. ....2d...Cholly Rosner  
 French Horn.3d.....F. Gartner

### The Influence of

#### Music on History

ACCORDING to the philosopher Plato: "Music moulds character and therefore shares in determining social and political issues," or, to quote from Daniel O'Connell: "Let me write the songs of a nation and I care not who makes its laws."

With these aphorisms in mind, let us scrutinize for a moment the historical influence of certain musical masterpieces in the light of their political significance apart from their artistic merit.

To the uncultured masses, music is but a conglomeration of noise and sound. To the erudite, every note in a classical musical composition connotes feelings, emotions, reveries, meditations, spiritual impulses, deeds of valor and heroism, patriotism, nationalism, internationalism, as much as the spoken word or written panegyric.

Of course, we all know that where-as Art is universal, and international in its spirit, it is nevertheless indicative of certain peculiar, distinct and explicit national traits and characteristics. The soft, melodious strains of "Il Trovatore" depict minutely the national characteristics of Italy—a land of olives, siestas, enervating climate, with a huge peasant population; the "Jewel Song" from "Faust" is typical of the gay, light-hearted, unconventional Frenchman; the wailing, plaintiff symphonies of Tschaiakowski represent fully the woes and griefs of the Russian serfs—and the majestic, imperious resonance of Beethoven and the massive, ponderous, sonorous thunder of Richard Wagner exemplify the spirit of the Teutonic Knights of the Middle Ages.

Historically, then, the national music of a nation exemplifies its political mission and spiritual place in the Sun.

In 1789, when the reverberations of the French Revolution caused upheavals in every nation of Continental Europe, the spirit of Liberte, Egalite,

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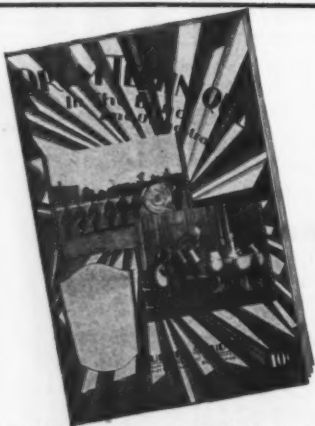
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**Turn to Page 47**  
for Special Subscription Offer

Fraternite penetrated into Germany, and was the harbinger of the Revolution of 1848. A thirty-year-old man, Ludwig Van Beethoven, was enthralled by the spirit of the Revolution and the "Eroica Symphony" was the result—Beethoven recognizing and conceiving the First Consul as the incarnation of the Revolution of 1789—the downfall of Kings and the establishment of Republics—but the proclamation of the Empire in 1804 and the conversion of General Bonaparte into the Emperor Napoleon caused the erasure of the Napoleonic dedication inscribed in the "Eroica Symphony"—originally dedicated and consecrated to Napoleon as the apostle of the Rights of Man in Europe.

Beethoven's "Fifth Symphony" could be utilized as an official Coronation March were the Empire still extant—its majestic, imperious resonance reverberates like the roar of cannon.

Beethoven's monstrous genius had fitting subjects in the historical events antedating and succeeding the Napoleonic Era—his masterful brain connoted with music the feelings and expressions of the New Era.

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### Why He Was Not Promoted

He watched the clock.  
He was always late.  
He was forever grumbling and complaining.  
He only half did things.  
He didn't study up on his job.  
He associated with his inferiors.  
He did not strive for promotion.  
He was the president of the company.—Judge.

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## How to Take Your Breath

(Continued from page 14)

As I said before, voice is breath—breath is voice and this cannot be disputed. Truth stands alone and all arguments against truth will destroy themselves. As an indisputable truth has been given us by nature for breath and voice, man-made ideas not coinciding with these laws of nature, must be erroneous. The developing of breathing can only be rational when developed directly with singing. The production of the voice with beauty, freedom, range, volume, ability to express indicates correct use of the voice. When these qualifications are lacking, the way to sing, used by the singer must be wrong. The art of singing is an art of hearing. Only those who definitely can judge cause and effect through hearing can truthfully claim the art of singing, which of course, includes the normal, natural art of breathing, which in turn becomes an inseparable self-supporting breath amalgamated and coordinated with tone thinking.

All the methods of breathing that exist have one simple principle in common, a deep, full elastic expansion of the lungs. If we remind ourselves at different periods of the day or when we walk, to breathe slower than we are usually inclined to do, we fill our lungs deeper and fuller with fresh air, we expand all lung cells, we create elasticity of our lungs and this last point—elasticity of the lungs—because of their full and natural expansion,—is again the fundamental principle in developing a self-supporting breath. Such a breath creates its own elasticity while inhaling and not a breath which is compressed by contracting muscles or groups of muscles while singing. Make the attempt at once and see how it works. It is good advice, well worth trying. However, do not be antagonistic, as nature refuses antagonism and consequently coordination. If it helps you, and it will, do not let it worry you, if you have wasted time trying to be artificial—nature has the easiest way of reaping the harvest of nature's products. Voice and breath are nature's gifts to us, so let us use them in simplicity and abundance for they are ours and remember a bit of common sense goes a long way towards untangling complications.

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(Continued from page 33)

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16. Hungarian Lustpiel Over-  
ture, *Kela-Bela* ..... Dixie
17. Zampa Ov., *Herold* ..... Dixie
18. L'Invitation a la Valse, *Web-  
er-Green* ..... Dixie
19. Raymond Ov., *Thomas-  
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Bassoon, *Schumann* ..... C. B.
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del* ..... B. N.
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Bass Clarinet, *Boccherini-  
Corroyez* ..... B. N.
6. Sarabande, for 2nd B $\flat$ , Alto  
and Bass Clarinet, *Bach-Cor-  
royez* ..... B. N.
7. Rigaudon, for 2nd B $\flat$ , Alto  
and Bass Clarinet, *Rameau-  
Corroyez* ..... B. N.
8. Rondo, for 2nd B $\flat$ , Alto and  
Bass Clarinet, *Walekiers* ..... C. B.
9. Andante Minuet, for 2nd B $\flat$ ,  
Alto and Bass Clarinet, *Bizet* C. B.
10. Allegretto from Sonata No. 1,  
for Bass Clarinet, *Schumann* C. B.
11. Lorelei Paraphrase, for Bass  
Clarinet, *Slicher* ..... C. B.
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*Gabrielsky* ..... C. F.
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 10. Walking Tune, *Grainger* ..... B. N.  
 11. Aubade, *Pessard* ..... B. N.  
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 2. Hunting Song, *Le Febe* ..... C. F.

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 2. Allegro de Concert, *Singelle* ..... C. F.  
 3. Cantate (Adagio), *Davis* ..... C. F.  
 4. Rigoletto, *Verdi* ..... C. F.  
 5. Celeste Aida, *Verdi* ..... C. F.  
 6. Lustpiel Overture, *Keler-Bela-Holmes* ..... B.  
 7. Orpheus Overture, *Balfe-Holmes* ..... B.  
 Quintettes—Sextettes  
 1. A Perfect Day, *Bond* ..... C. F.  
 2. Among the Roses, *Lake* ..... C. F.  
 3. Angelus from Scenes Pittoresques, *Massenet* ..... R.  
 4. March Militaire, *Schubert* ..... R.  
 5. Lucia Sextette, *Donizetti* ..... R.  
 6. Salut D'Amour, *Elgar* ..... R.  
 7. Humoreske, *Dvorak* ..... R.  
 8. Evening Thoughts, *Dunn* ..... R.  
 9. Poet & Peasant, *Suppe* ..... R.

## Brass Ensembles

## Quartettes

1. Gems from Famous Operas, *Lake* ..... C. F.

## Fanfare Four Brass Quartettes

## Instrumentation:

- First part—Cornet  
 Second part—Cornet  
 Third part—Cornet, Alto Trombone (BC)  
 Fourth part—Trombone, Baritone (BC)  
 Annie Laurie Paraphrase  
 Sweet and Low  
 Staccato Etude  
 Pizzicato Polka  
 Valse Semplice  
 Fragments from Stephen Foster

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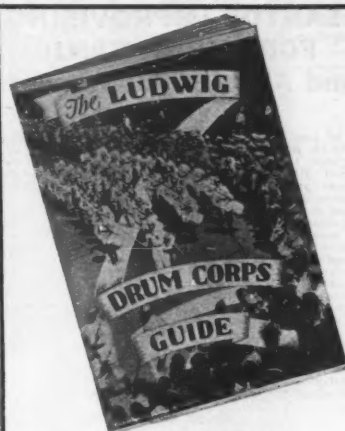
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Rigoletto

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Believe Me If All Those Endearing Young Charms  
Quartette from Rigoletto  
Alice Where Art Thou  
The Lost Chord  
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Pilgrims Chorus from Tannhauser  
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